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Parsifal the *L* leitmotif of Munich's Festivals

William Spier, Musical America's representative, Relishes Wagner Without Cuts

MUNICH, Aug. 8.—There have been two particularly repaying elements for this season's pilgrims to Munich's annual Mozart-Wagner festival, which was inaugurated on July 26 with the usual recounting of the Meistersinger. The rest was the anticipated one—the privilege of witnessing these masterpieces in the form in which they were written, without abbreviation. Secondly, there has been put forth, without the advance ostentation that was due it, a performance of Parsifal that was worth considerable travelling to observe. Of this, more subsequently.

Following his custom of several years, Baron von Frankenstein, the general intendant of the Bavarian state theatres, has presented his Wagnerian specimens in the Prince Regent's Theatre, where a little resonance goes a long way, and his excerpts from Mozartiana in the exquisite Residenz Theatre. The first week's repertoire brought two performances each of the Meistersinger and Parsifal and a Tristan, sandwiched in between Figaros Hochzeit, the Zauberflöte and Così fan tutte. Capacity audiences, to some extent recruited from the itinerant American colony, have been in attendance, and approbative sentiments are the order of the day, especially among the native cohorts, whose worshipful silence begins five minutes before each act.



HANS HERMANN NIESSEN, BARI-TONE, WHO AS AMFORTAS WAS EVERY INCH A KING

The crying need so far as Munich is operatically concerned, if we may be permitted to do our arm-waving immediately and get it over with, is all too evident that for an orchestra of decent competence. Although this has been emphasized before, it is nevertheless constantly surprising to find that the proceedings upon the local stage continue to be infinitely more palatable than those beneath it. The amateurishness of some of the week's revels in the pit have been well nigh unbelievable in a city of Munich's artistic eminence. The technics of the band which daily attempts to give utterance to the most difficult scores that music's literature embraces are such as to allow not only the most citrous sounds imaginable but also to descend into complete formlessness and even to wrong notes!

To proclaim that an orchestra possesses no countenance of its own but reflects that of its conductor, is not precisely to have held aloft a truth that had been lying at the bottom of a well. The fact's restatement is imperative, however, in considering the circumstances at hand. The occasional blurb of a harried horn player does not besmear an entire performance, nor is it possible to lay mishaps of this nature at the bâtonist's door. When, however, one is made to gaze flinchingly upon such a goulash as was served up out of the Meistersinger Vorspiel the other evening, he is perhaps justified in feeling that there is a palsied being higher up.

Which brings us breathlessly to the revered personage who answers to the name of Knappertsbusch, the said answering being, it will be admitted, no mean feat in itself. Herr Knappertsbusch, whose ideas we have had ample opportunity to grasp, seems, in the light of several combats with blossoms plucked from his repertoire, to be somewhat unique. Not often is it permitted the peripatetic listener to come, all unsuspecting, upon a conception of music's sweet self so remarkable as that of this general music director. His performances—with the single exception of the Parsifal—have been miracles of tastelessness, of ineffective dynamics, of insensitive structural methods, of intuitively mad tempi, and of general debility. Thus, although his presence is habitually unseen beneath the wooden shield that covers what should be the real hero of Wagner's design, it has come to be rather unmistakably felt.

With the evil of the orchestral situation always in mind, like a decayed



ONE OF PISETTI'S DESIGNS FOR PARSIFAL WHICH RAISED THE STAGING OF THE MUNICH PRODUCTION TO THE PLANE OF THE FINEST OF WORLD PERFORMANCES. THE SCENE IS THAT OF ACT I

foundation for better things, let us proceed to an angle of the festival that we can be not merely pleasant about but genuinely enthusiastic. This, as we distinctly recall having already remarked, has to do with the current treatment of the last opera that sprang from the unwinding powers of Richard the First, Tyrant of Bayreuth. The specific feature which lifted the Munich Parsifal to a niche parallel with those occupied by any other version to be heard today, as far as we know, was one whose excellence was quite unanticipated; the shock was the more marked for having occurred in Germany. It lay in the incomparable loveliness that was offered for the delectation of the eye-minded. In this respect, and here there is a curiously unexplained discrepancy, the Parsifal in these parts was as unlike the performances that surrounded it as it was dissimilar to assays of the same subject the world over. The *Buhnenbild*—the stage pictures—were maladroitness enough at other times.

From the opening scene of Gurnemanz to the ultimate glorification in the temple, wherein a dove that might well have been the Elephant's Child descended on the exalted knight, the visual beauty exerted uncommon enchantment. In the grace of all the component parts, the plasticity of the grouping, the building of each succeeding tableau for itself, the hand of

a stage director of real genius was to be felt. One sensed a certain kinship with the revelations of the Moscow Art Theatre. This was confirmed with particular power in the re-creation of the Garden Scene.

Will-Power Needed

The picturization of Klingsor's horticultural exhibits was easily the festival's most important contribution to the advancement of anything. With devastating movements the maidens—who, incidentally, bore no suggestion of their flowery species about their persons—practiced blandishments that were worthy of the name. Their sinuous endeavors were heightened by the irresistible charm of imaginative costuming in oriental style, against a background of color at once vivid and soft, with the flavor of the characteristic Russian ballet morceaux. For the first time we felt that it was necessary for our hero to exert a modicum of will-power in order not to succumb.

Each stationary element in the visualization of this scene made for freedom and undulation. The garden itself, we were pleased to find, was more of a cool retreat than a place of drowsy sweetness. One realized the unhealthiness of this domain sufficiently, without being fatigued by a cluttered-up stage. Too, it was inexpressibly more

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A FLASHLIGHT PHOTOGRAPH, MADE ESPECIALLY FOR MUSICAL AMERICA, SHOWING PART OF THE HUGE AUDIENCE THAT ASSEMBLES NIGHTLY AT NEW YORK'S STADIUM CONCERTS. THIS PICTURE WAS TAKEN ON THE EVENING OF AUGUST 8, AS THE SPECTATORS WERE APPLAUDING ANNA DUNCAN AND HER DANCERS

PRIDE OF TWO HARLEMS RETURNS TO STADIUM

By
Robert
Marks

WILLEM VAN HOOGSTRAATEN returned to the Stadium stand, Aug. 12, with an all Schubert program. Warming up with the Rosamunde music, he went on to the unfinished and C major symphonies. His interpretation of the unfinished was smooth, except for a certain hesitancy in the andante con moto. The C major was played for the first time in New York since last July. Mr. van Hoogstraten's tempi were again somewhat individualistic, his allegro non troppo bordering almost on a presto.

The audience on Friday, Aug. 13, was driven by sporadic showers into the Great Hall of City College. The program included the Beethoven Eroica, Respighi's Fountains—*noch einmal und we scream*—Liszt's Mephisto Waltz, and Chabrier's rhapsody Espana. Saturday, Mr. van Hoogstraten was once again his old waltzing self. With Nicolai's overture to the Merry Wives of Windsor, Debussy's Sarabande and Danse—in the Ravel orchestration—, Johann Strauss' waltz *Fruhlingstimmen*, the Minuet of Will-o'-the-Wisps, Dance of Sylphs, and Rakoczy March from Berlioz' Damnation of Faust, and

César Franck's Symphony, Mr. van Hoogstraten was in all his glory. He was veritably the pride of two Harlems—the popularity of one being vividly manifest in its demands for encore. The Rakoczy March was duly fed to the clamoring mass, which promptly relapsed into a patient calm, awaiting its honeyed César Franck. This *piece de resistance* the conductor from Holland produced forthwith, laying all possible emphasis on the sugar.

The two novelties of the week were the symphony No. 1 of Kalinnikoff and a suite of old airs and dances transcribed for orchestra by Respighi. These were played for the first time at the Stadium, Sunday night, a program which included the second Stadium performance of Kodaly's Hary Janos. The prelude to Parsifal was also featured.

Kalinnikoff, who was contemporary with Tchaikovsky, is little known in this country. His first symphony, in G minor, which was performed as early as 1897, in Kieff, is distinctly nationalistic in character, but bears the peculiar flavoring of South Russia—which is another way of saying that its quality, on first hearing, sounds like something

of a cross between the Tchaikovsky of No. 6 and Dvorak. According to Mr. van Hoogstraten's interpretation, the symphony showed a certain treatment of folk melodies in common with the Tchaikovsky manner, but a far more conservative use of brasses and an extremely cautious avoidance of any leaning toward flamboyancy—the great weakness of the devotee of the Russian National Hymn.

Respighi's so-called suite No. 1, of old airs and dances for the lute, transcribed for the orchestra, consisted of four numbers: Balletto detto il "Conte Orlando," by Simone Molinaro; Gagliardo, by Vincenzo Galilei; Villanella by an unknown sixteenth century composer; and Passo Mezzo e Mascherada, by another unknown composer of the same period. Respighi it must not be forgotten, was a pupil of Rimsky-Korsakoff, and he has acquired and embellished much of the sort of orchestral color that marks Scheherazade.

The thematic material of these sixteenth century numbers is melodically brilliant, and, fortunately, too early historically to have any of the romantic nuances and claptrap cast into them for the sake of dramatic effect. From this angle, Molinaro's Balletto detto il "Conte Orlando" (I), and the Villanella (III), were particularly outstanding. Respighi's orchestration, as of his own compositions, is always

imaginative, stressing almost to an extreme the lyric qualities of his material, and while working freely in its own modernistic genre, is strikingly free from eccentricities. Mr. van Hoogstraten's conducting was superb insofar as the spirit and vivacity of the Italian *bel canto* was concerned.

With the Hary Janos, the Netherlandish conductor secured an unquestioned triumph. He was in fine humor and thoroughly warmed by this time, the orchestra was chuckling all over itself, and the audience lying back in beaming appreciation of a great treat. The result was a performance that far out-spielt any Till Eulenspiegel. The concertmaster had a great time, the first cellist bowed in perfect bliss, and the zimbalon player bordered on hysterics. This suite which was first introduced to American audiences by Mr. Mengelberg, and to Stadium audiences, July 11, by the present orchestra under Mr. van Hoogstraten, has to do with the imaginative adventures of an Hungarian Munchausen. Hary Janos, however, is a national hero of folk lore who is sometimes regarded as symbolic of the Hungarian nation, whose longings and aspirations can take tangible form only in the dream-life. The music is ironic, and like Kalinnikoff's depends largely on raw folk material. Although peculiarly Hun-

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LONDON LISTENS

and ANTICIPATES

By LEIGH
HENRY

LONDON, Aug. 4.—While Wales prepares for the opening of the annual Royal National Eisteddfod and Carlisle launches its musical civic pageant, London takes a breath before the famous Queen's Hall promenade concerts recommence under Sir Henry J. Wood. These are almost a tradition by now, and provide the musical bridge between the London season proper and the recommencement of the concert round in the fall.

The fall season promises an earlier start this year than is usual, and already a number of announcements whet the musical appetite. Before proceeding to these and to a preliminary scrutiny of the promenade programs, a brief retrospect in some directions is necessary.

During the generally slack musical period from June—end to September, the London promenades excepted,—no organization annually makes a stronger stand to keep the banner of tonal art flying than does the Municipal Symphony Orchestra of Sir Dan Godfrey at Bournemouth. The summer symphony concerts vie in interest with the Queen's Hall promenades, and sandwiched between these come other interesting events in which the orchestra participates at the Winter Gardens.

What Was Presented

From June to July the summer symphony concerts presented these programs; June 28: overture, Britania, Mackenzie; symphony, Lenore, Raff; ballet - suite, Henry VIII, Saint-Saëns; sonata for two cellos and strings, Handel; soloists Kathleen Jacobs and Peers Coetmore; vocalist, Jennie Bleasdale; conductor, Montague Birch, (deputy-conductor in absence of Sir Dan Godfrey). July 5: overture, symphony No. 4, in E flat minor, Glazounoff; ballet-music, Boabdil, Moszkovsky; Hungarian fantasia for piano and orchestra, Liszt; soloist Sara Chanot; vocalist, Frank Phillips. July 12, a concert for children: overture, A Midsummer Night's Dream, Mendelssohn; symphony, Italian, Mendelssohn; Andante cantabile for strings, Tchaikovsky; suite for strings, Purcell; violin concerto in E major, Bach; soloist, Maude Gold; vocalist, Sylva van Dyck. July 19: overture, Egmont, Beethoven; symphony, No. 4, in G, Dvorak, suite, The Wand of Youth, No. 2, Elgar, variations for cello and orchestra, Dohnanyi; soloist, Gena Milne; vocalist, Ethel Barker. July 26: overture, Cocaigne, Elgar; symphony No. 4 in D minor, Schumann; Birioulki (The Musical Snuff-Box) Liadoff; concerto for piano and orchestra, Moszkovsky; soloist, Sidney Harrison; vocalist, Meta Murray.

In between have come other events,—visits of Arthur de Greef in a Chopin program, of Melsa, violinist; the Emory Glee Club and the Debroy Somers Band; and the light symphony concerts have included popular French music, Ansell's Children's suite, Eric Coates' Three Bears suite, Foulds' Suite française, Coleridge Taylor's Hiawatha ballet music, Norman O'Neill's Shakespearean sketches, Flotow's Stradella overture, Block's Flemish dances, Balfe's Well of Love overture, German's Tom Jones suite and Montagu Birch's Dance of Nymphs.

On June 29 the Royal Welsh Ladies' Choir, the month's main feature, was directed by Clara Novello-Davies, when I had the honor of conducting my Royal Command Choral Poem. The evening concert the same day was devoted to

Welsh choral and orchestral music with the full symphony orchestra, when I was further honored to direct my Fanfare, composed by request of the Royal National Eisteddfod Committee to open that national Welsh event at Abertawe, (which the English call Swansea;) and my Coronach and Celtic Cassation for orchestra, Montagu Birch directing Sir Edward German's Henry VIII dances and Welsh Rhapsody. On July 4 a special symphony concert was devoted to an Independence Day Anglo-American program, Sir Dan Godfrey resuming the baton after his visit to the United States.

American Novelties

American works feature more adequately than usual in the promenade concert novelties to be given under Sir Henry J. Wood at Queen's Hall, commencing next Saturday. They are still too few, however; a more comprehensive range is required with the present composing talent in the United States. Leo Sowerby's overture, Comes Autumn Time, figures beside Rubin Goldmark's Negro Rhapsody; but we want more Hanson, more representative Alden Carpenter than given by Damrosch here, some fair showing for Whithorne's distinctive talent. Besides these we should hear Copland, Hammond, Jacobi, Mason, Gruenberg, Rugles, Antheil, Varese, Griffes, (we scarcely hear a note of this delicate talent), Virgil Thomson, Theodore Chanler, Ewell, Sessions, Bernard Rogers, Steinert, Randall Thompson, Roy Harris, Clafin, Pendleton, Maganini, Ornstein, Eichheim and many more.

The length of the list proves our need. Deems Taylor has only been represented by Through the Looking-Glass and the music to the ballet, A Kiss in Zanadu; Cowell has presented himself, but we have heard no statement of his wider claims. Maybe we might not solicit repetitions of many works by some of the composers mentioned; but, to get our perspective clearer and broader, to disabuse our minds of the too-prevalent and to many heretical idea that American and Negro music are synonymous, we should have adequate and comprehensive hearings. The very blend of America, as Gruenberg has pointed out,—Spanish in California, Creole-French in Louisiana, British in Tennessee and French along the Canadian border, provides range enough, and America is vaster and more diverse yet.

British Works

British novelties include Dorothy Howell's The Rock, overture; Jacob's overture, Cloghen Head (which has an ominous twang of bucolicism with an Oxford accent!); a concertino for piano and orchestra by Arthur Benjamin; a poem, June Twilight, by Eric Fogg and an Eclogue, by Edgar Bainton.

Thus far the first and the two last are the composers with whom I am most familiar. Dorothy Howell suffers from the failing of so many women composers; she enunciates her spiritual emancipation by adopting a masculine manner, and her musicianship always dominates her musicality. Her scholarship is sound; but one cannot be convinced of her seership.

Association with Fogg commenced early in his career, when he was still at school and set some of my children's poems, in the cycle published under the title The Little Folk, for voice and

piano. This rapport resulted in further co-operation, the ballet on my scenario, The Golden Butterfly, given under the composer, when only seventeen, at the Queen's Hall promenade concerts. His later study under Bantok gave him eclecticism. The Ode and Hill Song as mature works, heard under Sir Hamilton Harty, have gained him an appreciative public which will await his new work with interest. He has a notable vein of poetry, and a keen sense of delicate tonal color which its title suggests will have due play in the new composition.

Bainton is another composer much influenced by poetry and dramatic literature, notably by Gordon Bottomley. Internment together in Germany during the late war gave one intimate insight into his traits. Although English, he leans towards Celtic moods, and particularly towards defining subtle, natural and spiritual atmospheres. His choral poem, The Tower, was the outstanding success of the 1925 Three Choirs Festival at Hereford. There he emerged free of preceding influences and since has evinced growing individuality. While interned he was awarded a Carnegie Trust prize.

The Daily Telegraph Exhibition at Olympia includes a notable collection of old-time instruments. There are, in particular, to mention a few among many, a Venetian virginal of the sixteenth century inscribed as by "Ioannes Antonius Ballo," brought from Liverpool, whence it travelled with the dispersion of the Alma Tadema Collection. There is also an early British harpsichord by Kirkman of London, 1767, a chamber-organ by Johann Snetzler; a very early pedal organ by Friederici of Gera and a veritable phantasmagoria among instruments, a piano-organ, by Johann Samuel Kuehlewein of Esleben,—built for a church in Heligoland! So perhaps the missionary efforts of some church communities in America to introduce jazz to congregations is not so new in view of this hurdy-gurdy!

Les Noces Revived

The revival of Stravinsky's Les Noces again impresses one with the profundity of this work's tragic beauty. It is the direct development of the poignant penetration which produced Petrouchka and The Rite of Spring. Here is Stravinsky the humanist in that deeper sense which seeks the significance of human destiny, which refuses to overlay human vicissitudes with facile sentiment. This betrothal epic goes beyond the mere interest of folklore. It has a human universality. It repudiates the easy and sentimentalized attitudes towards that which constitutes one of the three formidable events of human existence, birth, death—and marriage.

Here we find no attempt to luxuriate in emotionalism. There is a ritualistic austerity which befits the deep destiny of the theme. Black and white, a thing of stark lines and masses, this ballet is also one of tonal draughtmanship, monotone, but imbued with an infinite and often tragically powerful variety of form and shading. Humanly speaking, it is essentially classic in its conception of humanity as driven by the blind forces of destiny, itself without determinate power.

This betrothal is a symbolic ritual. The impulsion of natural forces overrides all lesser emotional interest. Life drives the betrothed towards each other; there is something of infinite

pathos in their almost hypnotised movements. Behind, the sad hued Russian folk melody, the epic grouping of communal life, the family, the parents who have no easy weeping or laughter to contribute, emphasize the momentous nature of the event. Maybe for joy, maybe for more easy happiness, maybe for disillusion or satiety, maybe for sheer tragedy, the implacable spinners spin, and on the loom of happiness human fate yet two more threads are woven together, to limn what new design only the unreadable future can show.

Priest-Like Vision

It is this strange, almost priest like quality of vision which places sois.ahl of Stravinsky's work in an unparalleled category. We have it in the poignant tragedy of Petrouchka. Is not all aspiring and defiant humanity in that terrible scene where the bruised poet soul of the puppet dares the image of the Charlatan and rends the ikon, to stagger down before the immutable vista of the nights sky and the infinitude of stars?

The Rite of Spring also; is there not here the pathos of spring, its tragedy, already sung by Sibelius in its more tender aspect of sadness in the vorsang, presented in the decorative treatment of rites which emanate from the elemental consciousness, the innate oneness of mankind with natural forces which permeates all folk lore? Such works make one forget all the debatable aspects of Stravinsky the composer to bow before Stravinsky the musician, thinker and seer.

The objective rightness of Les Noces, musically, in view of the nature of the theme one cannot gainsay. The remorseless percussion, the reiterative urge of the rhythm, the negation of the more sophisticated artifices, these things have the eternal sense, the inevitability of nature itself. In Petrouchka, Stravinsky gave us the pathos of humanity symbolised by puppets; in The Rite of Spring he gave us rapture with its Sappho-like sense of mingled ecstasy,—passion, pleasure and pain,—red-blood music which denied nothing of the muscles and sinews of emotion. In The Noces he gives us the tragedy of human existence driven by inexorable and indomitable destiny.

Whether such work pleases or pains is a matter of individual taste. It matters nothing when one comes to discerning the unfaltering gaze at fate, the brave determination to blink nothing and to create art which shall go to the fundamentals of human experience, which this magnificent work epitomises. In conception this music towers above the majority of conventionally accepted masterpieces. It is the monument of that greatest type of artistic vision which evades nothing and which, seeing life in all its dread and awe, yet dares to turn destiny itself to the creation of art.

More Intimate Music

With a gracious ease we turn from the public function of opera to more intimate music. Notable among such programs was that given by Manlio di Veroli in his delightful series. That these are appealing to a definitely distinctive circle of *cognoscenti* is plain in those present, among whom one saw Francesco Ticiatti, one of Busoni's most gifted pupils, a composer of quality and a good conductor of conservative type, Dunton Green, well loved *littérateur* of unusually sensitive discrimination and many more.

Form Ensemble Minus Leader

New York Orchestra to Imitate Moscow

The first American symphony orchestra which will play without a conductor has been organized in New York.

"Believing in the possibilities of a conductorless orchestra, a group of excellent musicians have formed the American Symphonic Ensemble. They will employ methods not used in the season," according to an announcement made by Israel Ben Scheiber, chairman of the advisory committee.

"This orchestra is being modelled after the highly successful First Symphony Ensemble of Moscow, popularly known as the Persimphans, which was the first symphony organization in the world to dispense with a conductor. The idea already has spread to Germany, and it is understood that conductorless orchestras are being organized in other European countries.

Face Stage's Center

The American Symphonic Ensemble will employ methods not used in the ordinary orchestra. Even the seating arrangement of the players will be different. The Ensemble will be grouped around an ellipse, the musicians facing the center of the stage. The audience, will, therefore, see the backs of the front row of players.

"That each individual may have the opportunity of participating in the interpretation of a composition, the general principles of chamber music ensemble will be followed. An art committee, composed of orchestra members, studies the score and presents plans to the Ensemble regarding the selection and interpretation of compositions. All members of the Ensemble are encouraged to make suggestions regarding interpretation. Discussions concerning the composition in hand are part of the routine, thus developing a more artistic and thorough understanding of the composition as a whole and giving the musicians a greater appreciation of their art.

"The executive committee of the American Symphonic Ensemble believes the psychology behind a conductorless orchestra is sound. There is a natural instinct to shut the eyes when one desires to concentrate. Movement always attracts the eye, as psychologists know, and at a symphony concert the movement of the conductor tends to distract the listener and prevent him from appreciating in full the music.

Moscow's Example

"The Moscow Ensemble, organized in 1922, was ridiculed at first as being unsound and as something in the nature of a circus idea. The public, moreover, suspected a hidden prompter or conductor. In its first two years, the Persimphans gave ninety concerts. After six years, it has attained the highest quality of tone, intonation, dynamics and rhythm. The depth of interpretation has amazed such musicians as Glazounoff and Milhaud who have given their enthusiastic approval to the idea."

Theremin to Appear in Stadium

LEON THEREMIN, whose "Music from the Ether" was a feature of last season, will appear at the Lewisohn Stadium, New York, Aug. 27. Professor Theremin will be assisted by three of his pupils, who will play as soloists, accompanied by the Philharmonic-Symphony Orchestra.

BACK TO METHUSELAH

TWENTY-TWO YEARS AGO—ACCORDING TO OUR FILES

Dec. 14, 1907.—The New York Symphony Society gave one of its two announced concerts last Saturday night, the other, which was planned for Sunday afternoon, being abandoned as a result of the Sunday closing law. Josef Hofmann was the soloist, playing a new concerto for the piano by Liapanoff.

Art for Art's Sake at the Metropolitan

Feb. 15, 1908.—With the acceptance of Heinrich Conried's resignation as director, the executive board of the Metropolitan Opera and Real Estate Company announced this week that in the future the policy of the institution will be to give opera for art's sake only and that all profits which may accrue from the undertaking will be devoted to a pension fund for the advancement of the opera house as an art institution.

Mr. Conried will retire May 1 and his successor will be Giulio Gatti-Casazza, now manager of La Scala, in Milan, as general manager. Andreas Dippel, the tenor, will be the new administrative manager and Arturo Toscanini, now musical director of La Scala, and Gustav Mahler, the present musical director of the Metropolitan, are to be the joint musical directors.

Both Mr. Dippel and M. Gatti-Casazza are to serve for salary and will not share in the profits as Herr Conried and his predecessors have done since the establishment of the company.

William K. Vanderbilt and Otto H. Kahn control the stock of the Metropolitan Company, by consent of their fellow directors, and both will give a large share of their time to the betterment of opera as an institution.

Where Was Wagner?

Feb. 15, 1908.—At one of Mr. Damrosch's recent concerts a certain of Wagner's numbers was conspicuous. As was usual, the leading performers of the orchestra as they appeared upon the platform were met with enthusiastic applause, the climax being reached with the appearance of Mr. Damrosch himself.

When the excitement had somewhat subsided and the concert was about to begin a well-dressed woman, seated on the second row, turned to the woman beside her and said in a loud sotto

voice: "Ah, pardon me, ahem, but would you kindly tell me, ahem, which one is Wagner?"

Destinn Has Her Way

Oct. 17, 1908.—At a recent concert in her native city, Prague, Emmy Destinn, the dramatic soprano, aroused intense excitement by singing national Czech airs. On her return to Berlin she was duly informed of the Kaiser's distress at hearing that a singer of his Opera should have lent herself to such a demonstration among people as hostile as the Czechs. Fraulein Destinn replied with considerable heat that she would sing where she wished and what she wished, and challenged the intendant to dismiss her. Inasmuch as the Royal Opera cannot afford to lose her altogether, the intendant had to back down and in the future he doubtless will make no attempt to interfere with her doings outside of the institution.

Just "Mr. Gatti"

Oct. 24, 1908.—Operagoers ought to be interested to know that the name of the managing director of the Metropolitan Opera House is not nearly such a mouthful as it looks. Nobody ever calls him "Gatti-Casazza." Among his friends and business associates he is known only as "Signor Gatti" and all that follows goes invariably into the discard. This habit also prevailed in Italy, and his double-barreled name in all its syllables appears only on official occasions.

Didn't Like Americans

Oct. 24, 1908.—Arthur Weld, the Admirable Crichton of Musical Conductors, boasts that he once had an interview with Richard Wagner. It happened in this fashion: Levi, the great Bayreuth conductor, was Weld's leader, and he took Arthur, then a fiery and impressionable youth, to Wahnfried to present him to the master.

Wagner took Weld's hand and turned that piercing eye of his on him. "You are an American?" asked Wagner sharply.

"Yes," replied the tremulous neophyte.

"I don't like Americans," said Wagner.

PRIZE MONEY CABLED Schubert Contest Winner Receives Award

Kurt Atterberg, the young Swedish composer who won the grand prize offered by the Columbia Phonograph Company for a centennial symphony in homage to Franz Schubert, received the \$10,000 by cable through the office of J. P. Morgan & Co. "Atterberg did not finish the unfinished symphony but won the prize because, in the simplicity and beauty of his melodies, he did not essay an equal stature with Schubert, but laid a wreath on the monument of Schubert's genius," it is announced.

Atterberg is thirty-one years old and already has six symphonies to his credit. He studied in Germany. His musical temperament is described as individual and he writes in the romantic vein. The prize money will enable him to give up some of his routine work so that he can devote more time to composition. It is expected his prize winning symphony will be performed by Willem Mengelberg and the Philharmonic Orchestra during Schubert Week, Nov. 18 to 25.

CINCINNATI COLLEGE Teaching Appointments Made by Schools

CINCINNATI, Aug. 22. — Dorothy O'Brien, graduate from the piano class of Dr. Albino Gorno, dean of the faculty of the College of Music, and for the past two years a member of the piano faculty of Bethel Women's College, Hopkinsville, Ky., has been appointed director of the school of music of that institution.

Marshall F. Bryant, who received his bachelor of music degree at the Cincinnati Conservatory last June, and who was head of the voice department of Wooster College, Ohio, has been chosen to head of the voice department of the University of Missouri and will direct the Men's Glee Club.

William Kyle, young Cincinnati dancer and pianist, has been added to the faculty of the College of Music in the department of dancing. He will devote his attention largely to training a class in ballet dancing in connection with the department of opera.

G. D. G.

Details Given of Bowl Prize

\$1,000 Composition Contest Explained

HOLLYWOOD, CAL., Aug. 21.—Conditions governing the Hollywood Bowl \$1,000 composition prize, to be awarded in open competition and of which Katherine Yarnell is the donor, are announced as follows:

The composition is to be a suite written for performance by a full symphony orchestra, requiring not more than fifteen minutes for performance. The suite may be either in the old classical form—a series of dance movements—or it may be programmatic in style, a series of movements that are descriptive or have an element of storytelling to them.

The competition is open for international competition. There is no restriction as to the nationality of the composer.

The manuscript is to be full conductor's score only, for symphony orchestra, not piano. Orchestra parts are required only of the winner, and are not to be submitted for judging.

All manuscripts are to be sent to the Hollywood Bowl Association, Suite 214, 7046 Hollywood Boulevard, Hollywood, Cal., and must be received on or before Feb. 1, 1929. The manuscript is to be anonymous, but marked with a word or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word or device, and containing inside the full name and address of the composer.

All manuscripts will remain the property of the composers, in whom full performance rights for the future will remain vested.

All manuscripts must be sent flat, and each one must be accompanied by sufficient postage for its safe return in the postal class indicated by the sender.

The Hollywood Bowl Association and the judges will assume no responsibility for the loss of or damage to the manuscripts should such occur. However, every possible precaution will be taken for their preservation and safekeeping.

The winner of the prize must furnish a sufficient number of orchestra parts necessary for performance by the Bowl Symphony Orchestra, or authorize the Bowl Association to secure the necessary parts at the expense of the composer.

The composition submitted must be one that has not been published, or that has not been publicly performed anywhere.

The award will be made by three competent musicians.

The Hollywood Bowl Association reserves the right to withhold the prize if in the opinion of the judges no composition of sufficient merit has been submitted.

Army Drummer Retires After Thirty Years

WASHINGTON, Aug. 22.—Master Sergeant Samuel Rotstein, of the United States Army Band, who has played his way from the Philippines and Panama to Alaska as a snare drummer, retired on Aug. 18 after thirty years' service. Sergeant Rotstein began drumming in 1895 in a newsboys' band in Louisville, Ky. When the Spanish-American War broke out he joined the band of the First Kentucky Volunteers, and saw service in Cuba, Porto Rico and elsewhere. Following the Spanish-American War, he remained in the service, joining the United States Army Band. A. T. M.

JAZZ GETS A NATIONAL TWIST

Irving Weil Travels a Syncopated Beat



GARMISCH, Bavaria, July 13.—A German typewriter (meaning, of course, the machine and not the more or less charming bubikopfed young women who rattle its keys) is as distracting as the exclamatory scenery of the Bavarian Alps hereabouts. Allowing for a keyboard full of umlauts, and Zs where Ys should be, as well as for an inhibitive 8,000-foot wall of rock looking like an Urban backdrop—allowing for these and perhaps still other distractions, one nevertheless can think coherently enough to realize that these two months since leaving New York have become chiefly a compendium of European jazz.

That, doubtless, is a dolorous confession for the thing called a music critic to make, and its effect on his supposed mental equipment may at least be slightly gauged by the sweetly confused approach we appear to be making toward what is on our mind. But the music critic on a holiday is not to be held too strictly to account; and, besides, it has seemed to be far more interesting, and more fun to observe the curious foreign evolution of America's greatest gift to the Old World than to listen to Igor Stravinsky conducting his *Sacre du printemps* in Paris, or Vincenzo Bellezza conducting *Madama Butterfly* in London, or Fritz Busch conducting anything whatever in Dresden or—fill out the alternatives for yourself, you can't go far wrong. Pop into almost any place of any consequence over here and, musically, you will hear one or another of the lads you have known in New York doing much the same thing over again—and in quite the well known old way. But jazz is different. Also, and how! (If that pleasant little bit of slang isn't altogether outmoded on Broadway now).

Something Has Happened to Jazz

For something has happened to jazz in Europe in the last couple of years. It is no longer a ludicrous imitation of the thing as we know it in America. You can, of course, find that sort here and there but very largely it has ceased to be a mere imitation. From having been something exotic which the Frenchman and the Britisher and the German indiscriminately got pretty wild about and then tried his own hand at, it is now by way of being absorbed, of getting a genuine national stamp, at least in France and Germany. The animal still speaks in the same rhythmic accents but the inflection has changed. Something French has slyly crept into the syncopated melody that, in Paris, makes it exceedingly French: whilst in Germany they now often enough make it as German as, *Ach, du lieber Augustin*.

Of course when you know the French or the Germans at all well, you realize that their absorption of jazz for their own purposes was bound to happen. At heart, the Frenchman really abhors the exotic; at best it only tickles him. And when it becomes threatening he simply gathers it in, puts a very high and very stiff and very shiny collar on it, fits it out with yellow gloves, a very tight coat and a very thin walking stick and, presto, it is as French, in spite of its name, as an omelette *Richmonde*. And your German, at heart, and often enough on the sleeve as well, abhors the exotic even more; at best it makes him envious. And when to him it like-

wise becomes threatening, he goes at the thing with that *tüchtigkeit* for which he is famous.

Oh, Oh, Oh, Ah, Ah, Ah

And so, in a way, we were not so tremendously surprised when, in Paris some weeks ago, and later in Stuttgart, in Munich and even in such smaller places as Nuremberg and Würzburg (and even right here in this lovely little town of the Bavarian Alpine country)—we were not altogether surprised when we discovered the new national twist that had been given to jazz over here.

We were inveigled by it first one evening at the Casino de Paris where the revue (*Les ailes de Paris*) really had some funny moments as well as the customary pneumonia-immune ladies of the chorus. The thing popped at us in the form of a perfectly senseless but fetching little affair with the profound title of *Oh! Oh! Oh! Ah! Ah! Ah!*, for which José Padilla, the Parisian equivalent of Vincent Youmans and Zez Confrey (but scarcely that good) was responsible. The rhythm was the old 4/4 of the American fox trot, but the syncopated melody winking at you above the rhythm was as French as the once-famous pre-war *Viens poussez*. Moreover, the syncopation was given a peculiar turn of rubato that cleverly emphasized the lilt of the air, touched off its provocative effect.

The whole matter was all the more apparent when, shortly afterward, the



By Covarrubias, courtesy of Vanity Fair.

HERR DUMMKOPF STROLLS OVER TO THE KURSALL TO NIP AN EYELASH AND A LITTLE MUNCHENER



By Covarrubias, courtesy of Vanity Fair.

SENTIMENT AND SYNCOPATION IN THE LAND OF BACH

particular star of the show, a comely young combination of, say, George M. Cohan and Willie Collier, named Maurice Chevalier, came along and sang that unmistakable bit of American jazz, *I gotta get a girl*. (He very nearly sang it in English, too—still recognizable as “I goat tear gait ay geerl.”) “Geerl,” by the way, is now a perfectly acclimated French word, due to the fact that Mr. Tiller of London has a dozen and a half of his young prancers in every revue in Paris.

A Find Among Comedians

There ought to be a digression for a moment to permit a few words about this lad, Chevalier, for it seems inevitable that Florenz Ziegfeld or Charles Dillingham or someone will shortly hear about him and incorporate him with Broadway. Indeed, on dit (as that piquant Gallic flaneur, Hollister Noble, would say) that the American movie world has already found him good enough for a rather fabulous offer beckoning him to Hollywood. But he is too good for the movies and it is unlikely, once in America, that he himself will be quite satisfied with them alone. For he has an excellent voice and sings a song as though it were a delightful improvisation. And his patter is just as spontaneous. Also, he is an actor, with a delicious sense of humorous effect and an imperturbable bonhomie that no audience can resist.

U. S. A. Jazz Can Be Found

However, to get back to something like the main idea of these jazz researches, Chevalier's account of *I gotta get a girl* was not only fetching in itself, but was an excellent example of what is pretty generally to be observed about the American brand of jazz as now practiced in Paris. For, aside from the fact that the French are beginning to manufacture genuine French jazz, they have also finally caught the trick of making the U. S. A. sort sound genuinely Whitemanesque. You have doubtless heard how much of a joke a French jazz band is, but it isn't so any longer. They can pump the stuff at you now so well that if, for instance, you should taxi quickly from the Café Anglais to the Ambassadeurs and compare the Parisian jazzists of the one with Waring's Pennsylvanians at the other, you wouldn't want to go back to the Anglais and throw things.

But here in Germany it is rather different, so far as reproducing the American article is concerned. Very likely that is because American jazz in Germany is still a kind of recalcitrant waltz. Doubtless that is one of the numerous reasons spurring them on to

fabricate a true German substitute. This latter has now become something recognizably indigenous. Moreover, it has its own attractions. A couple of engaging examples of the thing have swept over the country, from Berlin southward. They have penetrated even this fastness of ancient Bavarian folksong where the *schuplattl*, or stamping country dance still very successfully resists the invasion of the foxtrot. You hear these two German jazz affairs every time you stop somewhere in the country round about for afternoon kaffee, or, if you prefer, a tall one o. Löwenbräu.

Approaching the Mock-Sentimental

One of these German jazz songs (for they are also sung, *ad lib*—indeed, everything may be sung, *ad lib*, in Germany) is a lively bit called Benjamin, *ich hab nichts anzuziehn*. One may perhaps translate it as Benny, dear, I haven't a thing to wear—that being about as near as we seem to be able to come toward maintaining the rhyme. The air and orchestration (the latter being arranged for anything from a fiddle and a couple of zithers to whathave-you) are the brain child of Jaro Benés. He seems to be half Czechoslovakian and half Hungarian, but the Germans hail him as their own. And his song proves it well enough. For, with the time changed, the melody could successfully masquerade as one of the old *ländler*. The effect in jazz rhythm, with a trap drummer getting a bit excited on his job, is something very like the flavor of that spicy but essentially Teutonic cheese-melange known as Liptauer. A litre of beer, of course, always goes with it.

The other piece of now prevalent German jazz (and it wouldn't be astonishing if either or both were to find their way to New York, either by pirate craft or as regular copyright cargo) is a nonsenseweight affair out of a Berlin revue. It bears the frothy title, *Ich reis' dir eine Wimper raus und stech dich damit tod*. That, as Broadway might relish it, would run, I'll nip an eyelash from your eye and stab you with it till you die. This is the nearest to anything approaching the mock-sentimental we have discovered since the beginning of our summer in Germany. For the mock-sentimental is scarcely in the Germans' line; they revere sentimentality too much—yes, even in the year 1928.

It is for that reason that ordinary jazz—not the newly concocted German variety—still has the effect of the re-

(Continued on page 21)

WEDDING ENLIVEN'S HOLLYWOOD BOWL

By Hal Davidson Crain

LOS ANGELES, Aug. 21.—Three conductors, a soloist and a wedding have enlivened interest in the Hollywood Bowl season. And when one individual is one of the conductors, the soloist, and one of the principals in the wedding ceremony, public attention is apt to show signs of fervor. This was the case during the week of Aug. 5, when Percy Grainger was the center of attraction, conducting three concerts, playing Greig's piano concerto in A minor under the baton of Pietro Cimini and being married on the stage to Ella Viola Strom, Swedish painter and poetess. Quite naturally, Thursday's concert was the climax of the week, with the wedding service read by a Swedish Lutheran minister at the close of the program.

The occasion was one to stir the imagination, and drew an audience of more than 20,000 persons, who felicitated the distinguished musician on this momentous occasion. The program, enlisting the largest orchestra ever heard in the Bowl, 126 players, began with a first Los Angeles performance of Purcell's Fantasia in four voices for strings, followed by Bach's Brandenburg's concerto, No. 3, with an arrangement of the Air for the G string sandwiched between the two movements. Barring occasional raggedness in the strings, this number deserves special mention, with six pianists doubling in the three piano parts.

Enter the Warriors

The pianists, Ralph Dobbs, George H. Greenwood, Alexander Kosloff, Willard MacGregor, Harold P. Smyth and Marshall Sumner, also participated in the first Pacific Coast hearing of Grainger's imaginative ballet, The Warriors. It was not a performance to whet a strong desire for a rehearsing of the work, as indicated by the perfunctory applause. There was more interest in the premiere of The Bridal Song, composed by Grainger and dedicated to the bride, who was led to the stage to acknowledge the applause. The work itself is easy to listen to, harking back to some of Wagner's love themes for its inspiration.

One of the chief novelties was the first performance by large orchestra of Fanny Charles Dillons suite, In a Mission Garden, first performed last winter by Tandler's Little Symphony. The work is divided into three parts, the first of which, Flower of Gethsemane, is easily the best. In this, themes of iridescent beauty are matched my logical harmonic development that bespeaks creative gifts of high order. The succeeding movements, Story of the Bells and Humming-Birds, are more obvious, although telling their stories in sincere and straightforward manner. The work gains much through performance by full orchestra. Miss Dillon, a Los Angeles composer, acknowledged the applause from the stage. The program was further enhanced by the appearance of the Smallman A Cappella Choir, singing two folk songs following the marriage ceremony.

A Conductorial Oasis

Mr. Cimini, now residing in Los Angeles, conducted a concert on the following night, with Mr. Grainger as soloist, playing the Greig concerto. Conductorially speaking, it was an oasis in an otherwise arid two weeks of orchestral music. Mr. Cimini gives evidence of being a natural leader, one who knows the possibilities of his organization and understands how to command it to fruitful ends. The orchestra responded to his qualities of

leadership with the best playing it had accomplished since the departure of Bernardino Molinari.

The program began with the overture to Sinigaglia's The Quarrels of the Citizens of Chiozza, followed by a superb performance of Dohnanyi's Suite for orchestra, Op. 19. Mr. Cimini achieved some of his finest moments in the final number, the Overture to Verdi's Sicilian Vespers, due doubtless, to his long experience as an operatic conductor. He provided the soloist with an unusually acceptable accompaniment in the concerto, making possible a noteworthy success for Mr. Grainger, who added four extras to satisfy the applauding crowd.

Mr. Grainger bade Bowl patrons farewell on Saturday night in a popular program of nine numbers that included works by Svendsen, Faure, Scarlatti, Greig, Delius and three by the conductor. Grainger's lively tunes, in two of which he enlisted the service of three pianists, were the center of popular interest. Anita Atwater, soprano, also assisted in one number. Mr. and Mrs. Grainger were given a cordial send-off, leaving the next day with Mr. and Mrs. Frederick Morse and Mr. and Mrs. George H. Greenwood for a tour through the scenic Northwest.

Verbruggen Welcomed

The sixth week of the Bowl season opened auspiciously on Aug. 14, with Henri Verbruggen, conductor of the

RAVEL at RAVINIA

Chicago, Aug. 22.—Ravel's L'Heure Espagnole was given as a novelty at Ravinia on Friday night, and The Barber of Seville had its first hearing of the season on a Saturday.

Ravinia audiences welcome novelties with an enthusiasm that is often lacking in the more blasé assemblies which fill the Auditorium. Ravel's score is clever, amusing, and brittle. It contains much droll humor and ingenuity, but it might have failed of its effect if the performance had been less finished. Louis Hasselmans conducted deftly, and caught the meaning of the score with admirable finesse; and the singers gave him intelligent co-operation.

Gall's Success

Yvonne Gall as the clock-maker's wife added to laurels she has already gained at Ravinia by entering fully into the mood of her role. Every gesture, every facial expression, every tone was in character. There is little chance for sustained singing in the part, but Mme. Gall made the most of what vocal opportunities there were.

José Mojica cast as the poetic bachelor, gave an effective burlesque of the ancient operatic manner. Louis D'Angelo, portraying the love-struck banker, achieved a vocal caricature that was delicious. Désiré Defrère, playing the part of the muleteer delighted his audience with abundant humor and was fully adequate to the feats of strength required of him. Giogano Paltrinieri, as the clockmaker, completed an unusually effective ensemble.

Give Jewels Scene

In sharp contrast to the merry import of Ravel's opera was the second act of The Jewels of the Madonna, which followed it. It is difficult, at best, to enter into the mood of an opera when only a single act is given, but the principals succeeded in doing so



CLARA ALEXANDER, MISSISSIPPI RECONTEUSE, WHO HAS RETURNED TO AMERICA FROM LONDON, WHERE SHE GAVE PROGRAMS OF NEGRO FOLK LOVE

Minneapolis Symphony Orchestra, at the helm. With less advance publicity than some performers have had, Mr. Verbruggen revealed real power in his initial concert. Beginning with the Freischütz overture, he did not seem to get into his stride until the final movement of Brahms' fourth symphony. The climax of the concert was reached in an unexcelled performance of Strauss' Till Eulenspiegel. Mr. Verbruggen's success after this number was immediate. The audience was not up to the usual mark, numerically, but made up in enthusiasm.

better than might have been expected. The jewels scene, brought fine singing by Florence Easton, Mario Chamlee, and Mario Basiola. Gennaro Papi gave an inspired reading of the score.

A Merry Barber

In the Barber of Seville Mr. Basiola, Florence Macbeth, Tito Schipa, Virgilio Lazari, and Vittorio Trevison romped through the delightful comedy. Despite drastic cuts in the score, the performance went in a merry fashion that seemed to afford the singers as much pleasure as it did the listeners.

Miss Macbeth not only looked pretty but sang delightfully. Her intonation was clear and true, and vocal embellishments were tossed off lightly, delicately. Schipa, who is unapproachable in an airy score such as this, was in his best estate, and, except for a disagreement in tempo with Papi, who conducted, all went smoothly as far as he was concerned.

Basiola sang brilliantly, the music just suiting his voice. Trevisan was in his element as Dr. Bartolo. Lazzari opened a new bag of tricks as the Music-master, keeping the audience amused by many ludicrous bits of business, drollery of his make-up, and his facial expressions.

Danise As Rigoletto

Giuseppe Danise appeared as Rigoletto Sunday night, when Queena Mario made one of her all-too-few appearances as Gilda. The rôle of Rigoletto has been growled and shouted by many baritones for many years. Danise neither growled nor shouted, but permitted the beauties of the arias and recitatives to take their proper place in the musical perspective. His dramatic conception of the rôle was intelligently thought out and adequately portrayed.

Miss Mario made a lovely Gilda,

SOUTHERN NEGRO SONGS DELIGHT LONDON ROYALTY

Clara Alexander, Mississippi raconteuse, has returned to New York from London, where her impersonations of Southern Negro dialects and versions of the plantation songs created a marked enthusiasm. Her singing there, according to reports, affected something altogether outside of the normal rut of stage and platform convention. Well versed in the poetry, romance, and folk-lore of the third-frontier Negro life, her songs, chants, and stories struck a certain sincere and whimsical note.

In London Miss Alexander's patrons included the Duchess of Beaufort, the Duchess of Marlborough, the Duchess of Rutland, Princess Dolgorouki, Viscountess Ridley, Lady Maude B. Wilbraham, Lady Naylor-Leyland, Mrs. Lewis Harcourt, Mrs. W. Astor, Mr. Pierpont Morgan, and Alfred Rothschild.

Prior to her sailing for this country she gave a recital at the country home of Lord Beaverbrook on the occasion of the twenty-first birthday of Beaverbrook's son, Lord Borodale.

Miss Alexander has accumulated a wealth of folk lore material, including several hundred *ante bellum* songs of the Gullah Negroes of the South's low country. These are to be published, shortly, in book form.

The latter part of this week Miss Alexander leaves for Bar Harbor, Me., where she will spend the remainder of the summer. In seasons past, she has given successful recitals there, being sponsored, on many occasions by patronesses such as the Hon. Mrs. Alfred Anson, Mrs. Fremont Smith, Mrs. Edwin Gould, Mrs. Lea McL. Luquer, Mrs. Pierpont Morgan, Mrs. R. Hall McCormick, and Mrs. McCormick-Goodheart.

By
Farnsworth
Wright

charming to see and vocally satisfying for the most part. Armand Tokatyan, as the Duke, disclosed a smooth, resonant voice of dramatic power and excellent quality. His dramatic presentation of the part was superb.

Ina Bourskaya brought more real acting ability to the comparatively small rôle of Maddalena than any singer within this reviewer's memory. She made the character vividly real and convincing, and did full justice to the singing side of it. Virgilio Lazari was a sufficient fierce and vocally gorgeous Sparafucile. Papi conducted with his usual skill.

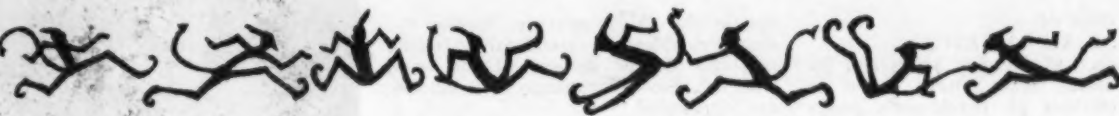
Lucia di Lammermoor was given on Wednesday night. Miss Macbeth was an attractive Lucia, Schipa sang gorgeously, and yet—to these ears at least—the opera seemed to lack something. Perhaps the old-style music, the thin score, the meaningless vocal ornamentation, have staled by too much hearing of the opera. But the audience received the work rapturously; and the inclusion of Schipa in the cast called out a capacity audience. Basiola was an adequate Sir Henry, and Lazzari, as always, was a satisfactory Rimondo. Papi conducted.

An orchestra program of ballet music was played by the Chicago Symphony on Sunday afternoon, Eric DeLamarter conducting. Alfred Wallenstein, principal cellist of the orchestra, was soloist.

Marouf was given an extra performance on Monday night, with the same superb cast as before. Tosca was repeated on a Tuesday night with Elizabeth Rethberg, Danise, and Edward Johnson in the leading rôles; Papi conducted. Lohengrin came again Thursday night, with Mme. Rethberg, Johnson, Julia Claussen and Howard Preston in the main rôle; Hasselmans conducted.



MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

I had a frightful row during lunch the other day with Discabulus. Disky talked for a long while about subtle and esoteric philosophies, Theosophy, Numerology, New Thought, puns and coffee. The conversation finally drifted to music and the perennial search for an intelligent artist. "Ah," said Disky, "take Mary Garden . . ."

Herr Oberst brought the check before this invitation had gone very far. But Disky, being an indomitable sort of soul, moulded the remains of these frozen words into a protocol which promptly wormed its way into my mail. These were his words of argument and fond reminiscences:

"Mephisto, Old Clove-hoof,

"From Paris last week came a rumor that Mary Garden, celebrated singing actress, was to be married. The story grew out of a party given on board a friend's yacht with whom the lady in question is cruising in the Mediterranean. The party was given off the little island of Port Cros on the night of Aug. 15. Many personalities prominent in Parisian society are said to have attended the party—but just who it was that originated the tale of an engagement celebration, no one knows. Nor has anyone disclosed what happened which could have possibly prompted a rumor. Perhaps when Miss Garden again sets her foot upon terra firma, she may relate to us the why and wherefore of that tale.

"Among the guests on this Mediterranean cruise is a Parisian reporter named Pierre Plessis, who is the reported fiancé. Of course rumor dressed the tale in a most befitting manner, announcing that Miss Garden at the age of fifty-one was to marry a young and handsome writer.

Curtails the Flight of Soaring Rumor

"But marrying Miss Garden is not such an easy thing, as we can easily prove. Although rumor may announce this fair uninitiate in an hundred similar matrimonial engagements, we venture to state that they will prove short-lived. We believe this peerless prima donna is far too original to indulge in an obvious adventure. Just three days after the current rumor had found wings, our Mary eclipsed its flight by announcing:

"Monsieur Plessis is only my friend. I am not to be married yet. Let hope spring eternal in the breast of some super-male, for that one word 'yet.'

"Personally we would like to congratulate the young writer who has recently worshipped at the Garden shrine—and who by some necromantic twist of fate has found himself engaged to this unparagoned lady for three whole days. Many men have vainly endeavored to realize a similar honor—but none has been so fortunate. Time was when we tried to make this lady realize that we were young and maybe handsome. And though she jollied us most nobly and apostrophized upon our figure (we were in uniform at that time,) nevertheless she kept us at an arm's length, the whilst she said intriguing things about ourself which made us completely self-satisfied and also made us believe we were the first cock of her walk.

"Here comes my younger generation! Isn't a uniform grand! she would exclaim with one glorious arm uplifted like the Goddess of Liberty, as we entered her dressing room after a performance. This was in the early part of 1919. The place was the Lexington Opera House, an illfated abode for some songbirds—and others. With a cavalier gesture, matching theatrical effect for effect, we kissed her other hand and received the benediction of our Mary's lifted right.

Generous Promises Freely Bestowed

"If ever a woman was gifted with a generosity for promises, we believe Mary Garden is that one. Night after night we invaded her dressing room night after night she made us believe we were a favored Don Juan.

"Ah Mélisande," we whispered one night, "if we were Pelléas, we would not wait until the fourth act to declare ourselves."

"Intrepid mortal," she responded in her rich throaty speaking voice, "if you only had a tenor voice, I would sing with none other but yourself."

"It is useless to refute, we immediately consulted a vocal teacher.

"Another night, we watched a celebrated tenor as Don José as he sang the *air de la fleur* to Mary's imitable Carmen. At the end of his famous aria when José tells Carmen that he loves her in a phrase of mounting passion (*à la true tenor tradition*), the Don José of the moment chose to sing this phrase to his wife who was seated in a stage box.

"Ah Carmen," we later exclaimed, "if we were José our soul would be upon our lips with that last phrase."

"Ah tres jolie," came her languorous response as we recall it, "je l'amierai!"

"The Mary Garden the public knows and loves so dearly across the footlights is a great artist, whose ingratiating charms are scarcely controversial. Whether it be Mélisande or Louise, Carmen or Thais, our Mary thrills her audience with the superb glamour of her interpretation. The range of her emotions are eclectic, and yet—rumor would dare to whisper of marriage. Garden, the artist is indeed superb. But the human Mary, the real Mary that one finds behind the scenes and elsewhere, a matchless product of originality and unquenchable charm. We remember one night after a performance of Debussy's lovely opera when we found our Mary strutting up and down before a multitude of admirers in her dressing room. She had on the most adorable medieval French nightie (the one in which Mélisande had died). Someone remarked upon her death scene having been most realistic that night.

"In truth," she expatiated with impetuous good humor, "did I not die like the grand lady!" And autographing our program later, she suddenly ejaculated, "Would you believe it I've forgotten how to spell Mélisande, I've sung it so often." So from the pathos and the tragedy of the Maeterlinck-Debussy drama, she rebounded with the elastic precision of a perfect tennis ball into the humorous play of a modern mundane world. One meets a choice collection of people in her dressing room. Here, celebrity and student vie with each other to pay homage to a radiant personality—and here both are received with unstinted cordiality.

Which proves that the Scotch lineage is quite often maligned

"True, we took Miss Garden several songs which we had written for her approval, and she promised forthwith faithfully to sing them all over Europe and America; and though she never did, we still think it was most generous of her to have promised us. But then, we were just a young writer in those days with only a fame for 'mundanities.' It is our misfortune if this lady has recently grown appreciably younger—and that she now befriends adolescent writers. But although we are definitely eclipsed, particularly since we never realized a rumored alliance, we are nevertheless undiminished in our fervent admiration.

The Queen Cuts Off Somebody's Head

"The final dénouement that removed us from the hovering swains in admiration about this lady's feet came in January 1921. Our Mary had just been made an Impresario. We were most impressed. After her first performance with the visiting Chicago Company in the old Manhattan Opera House, we ventured back to congratulate her. Never have we attended such a reception. She was holding forth in two large dressing-rooms. In the scene of her earliest triumphs in America, she was once again a reigning queen. Unfortunately, we were no longer in uniform and alas not even in dress-clothes. But with the all-fired assurance of early youth, we advanced to the feet of our lady to pay homage to both her art and herself.

"Ah Monna Vanna," we began minus the trepidation of experience, "tonight you liberated your voice instead of Prinzivalle. Never have you sung better. We believe in fact you have quite exhausted your vocal powers."

"Never shall we forget the look of iridescent fire which leapt from her lovely eyes. We had ventured too far in our admiration. With the aplomb of a queen, veritably a Russian Katherine, she advanced to an upright (or shall I say uprighteous) piano in the corner of her dressing room. A stillness more still than the hush before a prisoner is sentenced fell upon all there. The unconquerable Mary sounded the opening bars of a song, and with the assurance of a much maligner woman, she sang several phrases of an unknown French air in a most enchanting manner.

"Does that sound as though I had exhausted my voice?" she indignantly demanded. We had to admit that it certainly did not. As of old, she lifted her glorious arm, but suddenly she pointed toward the door.

"Va-t'en!" she commanded, and burned by the iridescent fire of a glacial glare, we passed out of her dressingroom and out of her life."

"DISCABULUS"

And regarding all this, I have nothing to say,

Says your

Mephisto



MARY GARDEN, SINGING ACTRESS, GREAT BEAUTY AND UNPARAGONED LADY, WHOM DISCABULUS THINKS IS TOO ORIGINAL EVER TO MARRY. HOWEVER HE STILL TREASURES THIS PORTRAIT OF OLDEN DAYS

BEETHOVEN'S PEN MAY HAVE SLIPPED

Thinks Alexander Siloti

To the Editor of

MUSICAL AMERICA:

Ever since my student years and up to the present time I have found in various editions of Beethoven's piano sonatas the third section of the sonata Op. 27 No. 1 is printed as shown below.

It is very noticeable that Beethoven in the first, second, and first half of the fourth measures doubles the bass,

but in the third measure, in the 4-3 chord, doubles the sixth (that is, the seventh) degree instead of the bass, with the result that disagreeable octaves are introduced.

Formerly I conceived that this was merely a misprint; but now I have the original text of this sonata (published by the Academy of Art at Berlin, Breitkopf und Härtel, Leipzig) and there stands the same notation.



In my opinion Beethoven himself made a slip of the pen, in that he wrote D instead of F, i. e., this measure should really be thus:



ALEXANDER SILOTI WAS A PUPIL OF LISZT, RUBINSTEIN AND TSCHAIKOVSKY AND HAS BEEN TEACHING FOR MANY YEARS IN NEW YORK



Sincerely yours,

A. Siloti

HOUSTON "JAMBOREE"

Playgrounds Are Given
Classified Prizes

HOUSTON, Tex., Aug. 21.—Over 2,000 attended the third annual music "jamboree" sponsored by the Houston Recreation Department, held in the Miller Memorial Theatre. A program of stipulated or approved selections of classical, semi-classical and southern airs was given. Some 200 children participated. This "jamboree" represents the culmination of all musical activities at the twenty-eight playgrounds under the supervision of the Recreation Department, which has offered musical opportunities by trained musicians to boys and girls of the city.

The following playgrounds were winners in the contest:

Vocal quartet: Cleveland Male, Memorial Mixed, Magnolia Male. Fiddlers: Eliot, Settegast. Glee clubs: Dow Girls, Cleveland Mixed, Thomas Jefferson Community singing group: Memorial, Cleveland Dow. Unique: Eastwood, John Marshall, Sam Houston. Ukelele: John Marshall, Settegast, Magnolia. Whistlers: Nellie Anizan, Arthur Denman. Harmonica Band: Sam Houston Quartet. Harmonica duet and trio: Sam Houston trio, Memorial trio, Eastwood.

A similar "jamboree" for Negroes was held by the Recreation Department at Emancipation Park, about eighty participating. The program was made up of southern melodies, spirituals and characteristic Negro music.

Four playgrounds competed, and winners were:

Male quartet: Emancipation Male, Emancipation Mixed, Wheatley Girls. Glee clubs: Harper, Emancipation, Wheatley. Mixed glee clubs: Wheatley, Emancipation. Ukelele: Harper, Emancipation. Whistlers: Harper, Wheatley, Emancipation. Harmonica: Harper. Unique (percussion instruments): Emancipation, Harper, Wheatley. Community singing: Emancipation, Wheatley.

H. F.

WHAT DENVER HEARS

DENVER, Aug. 21.—The fifth concert given by Rudolph Ganz and the Elitch Symphony Orchestra in the Elitch Theatre on July 27 was notable for the fine reading accorded Dvorak's New World Symphony. The orchestra was also particularly effective in Chabrier's Espana, and did itself credit in the overture, In Bohemia, by Hadley. Lucile Lawrence was the accomplished harp soloist in Ravel's Introduction and Allegro.

The program of an earlier concert included Brahms' Academic Festival Overture, the unfinished symphony of Schubert, Saint-Saëns' Dance Macabre, and the Prelude to and Liebestod from Tristan and Isolde.

B. P.

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Singers Travel to Chicago

*American Opera Moves
Into Headquarters*

An artistic exodus from New York took place when more than fifty members of the American Opera Company entrained for their new national headquarters in Chicago, where they begin their six weeks of rehearsal and training prior to the opening of the annual season in that city. Vladimir Rosing, artistic director, and Frank St. Ledger, musical director, headed the forces on their westward journey.

The American Opera Society of Chicago, Inc., which sponsored performances of this company in Chicago last year, has raised sufficient funds to assure a four week season in that city, it is announced. The series will begin in October. More than a dozen more member cities have been added to those which annually present the company, and indications point to an early extension of the company's activities to the Pacific coast, the statement.

From Many Territories

While many artists of the American Opera Company went to Chicago from New York, a large number journeyed to the new national headquarters from southern and western points. These include a number of new singers. The first executive to leave New York for Chicago was Milton V. O'Connell, organization director, who will be in charge of the company's Chicago offices.

Among the artists assembling in Chicago are: Margaret Stevenson, New York; Doreen Davidson, Vancouver, B. C.; Mary Stephan, Cincinnati; Thelma Votipka, Cleveland; Bettina and Natalie, North Easton, Mass.; John Gilbert, New York; Leonora Cori, Brooklyn; Helen Golden, Chicago; Glen Memmen, New York; Rene Bellinger, New York; Mervyn Kaney, Oakland, Cal.; Katherine Millpaugh, coach from New York; Willard Rhodes, New York; Adele Vasa, Newark, N. J.; Evelyn Duerler, San Antonio, Tex.; Winifred Goldsborough, Kansas City, Mo.; Louise Richard, Memphis, Tenn.; Edith Piper, New York; Ruth Williamson, New York; Dorothy Naynor, Brooklyn; Harriet Eells, Cleveland; Harold Hansen, Pelham, N. Y.; Patrick Killkelly, New York; Edison Rice, Waltham, Mass.; Norman Oberg, New York; John Uppman, Cal.; Howard Laramy, St. Paul, Minn.; Raymond Koch, Cleveland; Cecile Sherman, New Orleans, Brownie Peebles, New Westminster, Canada; Walter Burke, New York; Charles Hedley, Rochester, N. Y.; Clifford Newdall, Wenatchee, Wash.; V. Annikeef, New York; Mark Daniels, Portland, Ore.; John Moncrieff, Winnipeg; Allan Burt, Toronto; Charles Stone, Wilma Anderson, Brooklyn; Lillian Nichols, New York; Irving Lavitz, New York; E. Berlenbach, Union City, N. J.; Fausto Bozza, New York; Walter Chambers, New York.

FOX SINGS IN ASHEVILLE

Ethel Fox, soprano, left New York recently for Asheville, where she was booked to appear at the Asheville Music Festival with the San Carlo Opera Company. Miss Fox was scheduled to sing three times during the week, in the roles of Musetta, Micaela and Giulietta. She returns to New York to resume her work under the direction of Mme. Pilar-Morin, vocal teacher, and await the opening of the operatic season at the Gallo Theatre. She will later go on tour with the San Carlo company.



GIULIA TIMER, NEWARK SOPRANO, SINGING IN OPERA AT STARLIGHT PARK, WHO URGES AMERICANS TO GO TO EUROPE BUT COME HOME AGAIN

AMERICANS are not wanted in Europe, according to Giulia Timer, a young soprano from Newark, N. J., who recently made so favorable an impression with her singing of the title rôle in *Aida* at Starlight Park, New York, that she was immediately engaged for several other performances.

"There is strong propaganda on foot in Italy for the Italian singer, in France for the French, in Germany for the German," she says. "Americans are tolerated if they can pay enough to 'put on the show,' and some have paid and have not been permitted to sing. That is why I am so glad that America is at last beginning to take care of her own singers."

To young artists, Miss Timer offers this advice: "Learn to sing at home, get your operatic experience abroad." She adds:

"It is safest to go to Europe with a sound vocal training obtained in the good old United States of America. I had this from Jeanne Faure and Jessie Baskesville of New York. In Europe vocal frauds abound. They promise brilliant careers to anyone with sufficient American dollars to pay for them."

NO Welcome in EUROPE for AMERICAN Singers

SAYS GIULIA TIMER

By Philip Gordon

Miss Timer condemns the custom of paying for appearances in Europe. This method has worked havoc in Italy, she says, making it almost impossible for an American to obtain an engagement there, even at a very small salary.

First Taught School

Miss Timer made her début in Newark, several years ago. She was immediately recognized by local critics as the possessor of a voice of operatic caliber, and was encouraged to bend her efforts in the direction of the operatic stage. As it happened, she was a school teacher, dividing her time between instructing the young and improving her vocal technic. Teaching was certain, singing was very uncertain. The school was near home, operatic centers were across the ocean. The idea of giving American singers a chance to sing in an American opera house had not yet taken hold. Most other girls would have decided definitely in favor of school teaching. Miss Timer resigned her position and went to Italy.

"The reason why I am so wholeheartedly in favor of European training for American opera singers," Miss Timer states, "is because one hears continually the language in which one sings,—absorbs the gestures, romance and atmosphere. This is especially true of Italy, the home of opera."

Must Know Idioms

"How can an artist sing an opera without knowing word for word the

meaning of every idiom? My masters in Italy both originally came from Tuscany and spoke the purest Italian. Mario Pieraccini taught me *bel canto*; Ruggiero Galli gave me instruction in dramatic art, and coached me for my operatic rôles according to authentic Italian tradition. Both men were intimate friends of Puccini, Maestro Galli having created bass rôles in the original performances of *Tosca*, *Bohème*, and *Butterfly*."

The enthusiasm of Italian audiences and their efforts to please an artist they like impressed Miss Timer particularly during her engagements abroad. Singing there is hard work, she asserts, singers being obliged to take five, six, or seven rôles in ten days, but the public is appreciative; and there is always a fête in honor of the stars when the season ends.

"After a singer has obtained sufficient experience," I asked, "do you advise seeking engagements here or in Europe?"

Hard Times in Europe

"Times are hard in Europe," Miss Timer replied, "and chances are few. The American singer's home is here. There are still too few opera companies in this country, but the American singer is wanted at home. It takes time, and perseverance, and perhaps a little luck. There are more real opportunities here than abroad. Learn to sing here, go to Europe to become steeped in the tradition of the operatic stage, but come back here to stay."

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HOW THE ARTISTS FILL THEIR CALENDARS

Editha Fleischer, of the Metropolitan Opera Company, was booked for three additional performances of Strauss' *The Egyptian Helen* at the Opera in Dresden. Her rôle is that of the Sorceress. Before returning to America in the fall Miss Fleischer will have sung in at least seven performances of this opera.

Benno Moiseiwitsch, who is concertizing in Australia, writes that the tour is the most successful he has made in the Antipodes. He is due for a return tour in Java, China and Japan, commencing in September. His next American tour will open in January on the Pacific coast.

Lucie Caffaret, French pianist, who was heard in America last winter in a series of recitals, will return in November to make an appearance with the Philadelphia Orchestra in Philadelphia, under the direction of Leopold Stokowski.

Henri Casadesus, leader of the Society of Ancient Instruments and a performer on the viol d'amore, will make a special trip to this country, arriving early in October, to assist Serge Koussevitzky in the two double bass recitals which he will give in Boston and New York.

The Swastika String Quartet, a group of players from the Curtis Institute of Music, in Philadelphia, will make several public appearances this winter, including concerts in New York, Boston and Washington.

Renee Chemet gave a recital in Paris recently in association with Tita Schipa, tenor. In September Mme. Chemet will play at concert with the Residentie Orchestra at Scheveningen, Holland. Mme. Chemet will open her next American tour on Jan. 8 in Montreal.

Harold Samuel, who is returning to this country next January, will open his tour at Winnipeg on Jan. 8. Later engagements will extend into Florida.

Frazer Gange and Amy Evans (Mrs. Gange) are winning success on their tour through New Zealand, where they will remain until the first part of September. They have given extra concerts in nearly every city visited.

Hulda Lashanska will include a recital at the White House among her engagements for next season.

Marie Olszewska, contralto, is scheduled to open her first American season as soloist with the Cincinnati Symphony Orchestra in Cincinnati on Nov. 9 and 10.

Giovanni Martinelli, tenor, is booked for twenty recitals next season, following the close of his Metropolitan Opera season in March.

Herbert Heyner, English baritone, will make an extensive American tour next season. He will give his first New York recital late in November.

Fifteen cities in addition to New York will hear Feodor Chaliapine next season. Following these bookings he will sing in opera in Buenos Ayres.

The Chicago, Cleveland and Cincinnati orchestras have engaged Heinrich Schlusnuss as one of their soloists for next season.

Rudolph Ganz will make a tour of the Pacific coast next winter, concluding with appearances as soloist with the San Francisco Symphony Orchestra in San Francisco on March 8 and 9.

Josef Lhevinne will give about forty recitals in America, beginning Jan. 10 and including appearances with the Chicago, Beethoven and St. Louis symphony orchestras.

Vladimir Horowitz, pianist, is extensively booked for next fall. His tour opens Oct. 12 and closes Dec. 31. During this period he will make approximately fifty appearances, including engagements as soloist with the Detroit, Cincinnati, Cleveland, New York Philharmonic, Philadelphia and St. Louis orchestras.

Joseph Szigeti, violinist, will appear next season as soloist with the Cincinnati and Chicago Symphony orchestras.

Sophie Braslau, contralto, will close her fall tour through the south and southwest in Los Angeles, where she will appear on Dec. 20 and 21 as soloist with the Los Angeles Symphony Orchestra.

Mabel Garrison has been engaged as soloist with the Philadelphia Orchestra in Philadelphia on April 19 and 20.

Gertrude Kappel will fill concert engagements this fall. Included in these bookings are appearances as soloist with the Cleveland and Chicago orchestras in special Wagnerian programs.



WILLIAM CLARK, TENOR, WHO HAS ABANDONED THE STAGE FOR CONCERTS UNDER JUDSON'S MANAGEMENT

William Clark, tenor, has joined the group of young artists under the direction of Recital Management Arthur Judson for the coming season. Mr. Clark has appeared with success in *The Student Prince*, *The Mikado*, *Pinafore*, and other operettas of the higher type. The young tenor abandoned the stage and in April 1928, made his début in New York as a concert artist.

Mr. Clark's most recent New York appearance was with the Philharmonic-Symphony at the Lewisohn Stadium, on Aug. 3, singing the tenor solo of Casella's *La Giara*.

KRAFT PUPILS APPEAR

The first week of Arthur Kraft's summer school in singing at Watervale (Arcadia) Mich. was brought to a close, Aug. 5, with a recital by several of Mr. Kraft's more advanced students. These recitals are to be a weekly feature of the summer class. The program on Aug. 5 was given by Gene Carr, baritone; Walter Pharr, tenor; Frances Grund, soprano; and William Miller, tenor. Among the early arrivals in Mr. Kraft's class were Phil DeGraff, baritone, Meriden, Conn.; Lyle Moore, baritone, Spokane; Mary Reiman, contralto, Oil City, Pa.; William Miller, tenor, and Maynard Griffith, baritone, Akron, Ohio; Allen Rabe, soprano, Raleigh, N. C.; Kent Gannet, baritone, Davenport, Iowa.

Boston, Aug. 21.—Theodore Schroeder has spent the summer on the west coast. His artists class at the University of Oregon resulted in a re-engagement for the summer session of 1929. After completing his courses of instruction, Mr. Schroeder was entertained in Los Angeles, where he arranged to give an intensive artists' course next year, prior to his work at the Oregon university. The usual activities of the Schroeder studios in Boston will be resumed on Sept. 5.

New York recitals scheduled under the management of Emilie Sarter are those of Pavel Ludikar, bass-baritone of the Metropolitan Opera Company; Kathleen Parlow, Canadian violinist; Lola Dimon, soprano (début) in *The Town Hall*, Oct. 24; Mary Seiler, harpist, Steinway Hall (début); and Arthur Johnson, tenor (début) in *Town Hall*, Feb. 4. Marguerite Darling, former pupil of Yvette Guilbert, will return again to the professional stage in a series of Sunday evening concerts.

Nina Morgana, Metropolitan Opera soprano, will fill engagements in the northwest next season. She is scheduled, among other places, for recitals in Minneapolis and Winnipeg.

Isabel Richardson Molter, dramatic soprano, will give recitals in New York, Boston and Chicago; and will make a southern tour, centering around engagements in Bowling Green and Murray, Ky.; Nashville, Birmingham, Shreveport and Fort Worth.

Francis Macmillen will give more than fifty violin recitals in America next winter. His annual New York Carnegie Hall concert is scheduled for Jan. 28. He will play in Symphony Hall, Boston, on Dec. 13 and give three recitals in Chicago.

Efrem Zimbalist is scheduled for an extensive coast tour in January.

Bookings for Hans Kindler, the cellist, are extensive.

Four ensembles under the direction of Concert Management Arthur Judson are booked for next season. The New York String Quartet will fulfill about twenty engagements in the south. The Salzedo Harp Ensemble is booked for a long southern tour. The Revelers will sing five times a week for eight weeks through the middle west, south and southwest; the Philadelphia Simphonietta, composed of eighteen string players from the Philadelphia Orchestra, is booked for practically every appearance it will be possible for these artists to fulfill to play outside of Philadelphia.

Pavel Ludikar, bass-baritone of the Metropolitan Opera Company, after spending a two months' holiday in France and Switzerland, has arrived at his native Prague where he will give several concerts in September before returning to the United States to rejoin the Metropolitan forces for his third season. Early in the New Year, Mr. Ludikar will give a recital of classic and modern songs, introducing some of his own compositions.

Tudor Davies, Welsh tenor, will return in February for his third American tour. Among the recent engagements booked for him is a recital at the University of Iowa, Iowa City.

Ethyl Hayden, soprano, will make three appearances next winter with the Society of the Friends of Music, Artur Bodanzky conducting. She is to sing the soprano parts in St. John's Passion, Bach's Magnificat and Mozart's Requiem.



LUCILE LAWRENCE

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Lucile Lawrence wins acclaim (Headline).—*Denver Morning Post* (July 28, 1928).

Lucile Lawrence plays with mastery. . . . One of the outstanding harpists of the country; a real artist and excellent musician.—*The Denver Post* (July 28, 1928).

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LISA ROMA

By Mary Grenoble

"GOOD morning, Lisa my dear, how are you this morning?" and holding her at arms length with his two hands on her shoulders, David Bispham would search Lisa Roma's face for the answer to his question. For Miss Roma belonged to the inner circle of Bispham pupils for whom the great singer reserved all the intensity of his interest.

"A singer worthy of the name, Lisa, understands opera, oratorio and concert work equally well. Each has a style distinct and separate, and this you must cultivate with all your intelligence. You must be ready for anything."

Together with a soprano voice of dramatic quality and a fine instinct for style and mood, Miss Roma combines the practical and unusual faculty of acting upon advice. As she talked to me of her career in a very open and sensible sort of way it was apparent that the preparedness David Bispham advised is the touchstone of her success.

"You had made a specialty of modern French music?" I said, in passing over the matter of her recent tour with Ravel on which she sang his songs in concerts given throughout the entire country.

Singing in Mid Air

"I was ready to sing French songs. I read French easily and when I was in Paris I lived at a small family hotel and associated mainly with French people, in order to make sure I spoke the language fluently and with the correct accent. So when I was invited to tour with Mr. Ravel and sing his music I was able to meet his requirements. But not because I had consciously trained myself for just that. On the other hand I am going to do Schubert lieder next year for the centenary."

"One has the sensation of singing in mid-air, in all of Mr. Ravel's music. The most difficult intervals and melodic patterns soon seem inevitable, however," Miss Roma added.

Questions about Miss Roma's German recalled an amusing incident to her mind. While in Berlin in 1925 she had been approached by Von Schillings and asked whether she could sing Mimi in La Bohème, upon very short notice. Here again, Miss Roma was prepared: she could and she did. After the first act the management presented her with a check. "I was so excited I could hardly go on with the rôle," she told

me. "It had never occurred to me that they would pay me. I was so glad to get the chance to sing."

Lisa Roma began her career in Philadelphia, where she was born and had gone to school. Her first studies with David Bispham were entered upon while she was studying at the University of Pennsylvania. There she had shown herself to be of a studious temperament with a deep interest in literature. When she first sang for Bispham he criticised her harshly, scarcely encouraging her to study with him and naming a considerable sum for his lessons. Miss Roma went away, wept a little, and sent him a check for the first term of instruction. After the first lesson Mr. Bispham admitted that he had been brusque purposely to try her courage, returned her check, and accepted her as a protégé with the privilege of listening in at all of his lessons so that she might arrive at a broader and more comprehensive knowledge of the art of singing. Later he encouraged her to open a studio of her own, stressing the fact that one learns more from teaching than from study.

After a season of joint concerts during 1925-1926, with Pablo Casals and Benjamino Gigli, Miss Roma decided upon a year abroad. In Paris she worked with Trabadello and with Weinschenk in mise-en-scène. After this year of rest and further study she came back last fall. Of fifty appearances, thirteen were with leading orchestras throughout the country. At the Harrisburg Festival last spring she sang the soprano solos in the Mozart C minor mass, performed on this occasion for the first time in this country. Besides her programs of Schubert lieder next year, Miss Roma has a list of engagements which include appearances in both opera and oratorio.

On Singing in English

"I am hoping that I shall have more and more opportunities for singing in English," she said. "Although America is becoming more cosmopolitan there are many listeners who are not intimately touched by songs in a foreign language."

When asked what American composers she admired Miss Roma named Gershwin, Hadley, Griffes, Chassins, Isadore Freed and Bloch, which again made me think that she was preparing herself for any future developments.



LISA ROMA, SOPRANO, WALKS IN THE BOIS DE BOULOGNE IN PARIS

BOOK ORGANISTS FOR TOURS

Germani, Cunningham, Will Visit America

Fernando Germani and G. D. Cunningham are organists announced by the Wanamaker Auditorium Concert Direction to visit America for the coming season.

Mr. Germani, the brilliant young organist of the Augusteo, Rome, will sail from Italy late in September and open his first American transcontinental tour in the New York Wanamaker Auditorium early in October in an Italian festival which is being arranged under the official auspices of the Italian consul general and with the co-operation of local Italian societies. His stay in New York will be brief on account of engagements in New England and Canada.

Following these recitals, Mr. Germani will proceed to the south and from there to the Pacific coast and northwest, returning east via Chicago in December, and giving his final concerts in New York shortly before the Christmas holidays.

British Player's Tour

Mr. Cunningham, a leading concert organist of England, can arrange to remain in the United States only during January and February, owing to the multiplicity of his activities at home. In addition to playing classical works music, Mr. Cunningham will present many works by English composers past and present, thus adding a new element to American organ programs. His tour is to be under the honorary auspices of the National Association of Organists.

Wagner Leads Band Programs

Goldman Series Ends in New York

Wagner was the composer whose music was most played by the Goldman Band in its eleventh series of seventy New York concerts, given on the Mall in Central Park and on the campus of New York University. In the course of these programs, which ended on Aug. 19, works by 130 composers were given, thirty of them being American. Performances of Wagnerian numbers totalled forty-nine. Tchaikovsky came second with thirty-nine representations, and Verdi third with thirty. Among American composers, Victor Herbert took the lead, twenty-one performances of works by him being given.

Native Compositions

The list of native writers, with the number of representations given them, is as follows:

Bagley, 3; Barnhouse, 1; Bond, 4; Brooke, 1; Busch, 2; Chiaffarelli, 2; Clarke, 3; De Koven, 5; Goldman, 20; Hadley, 2; Hall, 2; Hosmer, 6; Kelley, 2; Lake, 5; MacDowell, 15; Mason, 1; Meacham, 3; Nevin, 5; O'Hara, 2; Reeves, 4; Roberts, 2; Rogers, 2; Sousa, 5; Staigers, 5; Stringfield, 1; Turner, Weldon, 4; White, 2; Woodman, 1.

From Other Lands

Standard composers of other lands, in addition to many writers of lesser celebrity, were given hearings in the following proportion:

Auber, 4; Bach, 9; Barnby, 4; Beethoven, 11; Berlioz, 10; Bizet, 6; Boccherini, 6; Brahms, 7; Bruch, 6; Charpentier, 3; Chopin, 2; Costa, 1; Debussy, 1; Delibes, 2; Del Riego, 1; Donizetti, 2; Dvorak, 5; Elgar, 4; German, 1; Giordano, 8; Godfrey, 6; Goldmark, 5; Gluck, 7; Grainger, 2; Grieg, 3; Gounod, 16; Handel, 17; Haydn, 12; Herold, 3; Ippolitoff-Ivanoff, 3; Leoncavallo, 3; Liszt, 12; Mancinelli, 3; Mascagni, 2; Massenet, 8; Mendelssohn, 13; Meyerbeer, 1; Moszkowski, 3; Mozart, 9; Nicolai, 5; Offenbach, 10; Paderewski, 3; Ponchielli, 8; Puccini, 3; Rachmaninoff, 6; Rameau, 6; Rimsky-Korsakoff, 7; Rossini, 11; Rubinstein, 6; Saint-Saens, 11; Scharwenka, 5; Schmidt, 1; Schubert, 10; Schumann, 5; Sibelius, 6; Strauss, 24; Richard Strauss, 3; Sullivan, 24; Suppé, 8; Svendsen, 1; Thomas, 9; Turina, 4; Valverde, 4; Wallace, 3.



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JOURNET'S Vacation is taken AT WORK

By R. H. Wollstein

AT fifty-nine, Marcel Journet stands at the point where most vocal aspirants dream of finding themselves the year before they enter upon the seventh decade. Alert, vigorous, striking in appearance, with his white hair and his black brows arching above keen gray eyes that cannot keep clear of a snap or a twinkle, as the occasion demands, he is doing his best work, at the same time that he looks back upon a fine tradition, hard and fairly won, and forward to still better things ahead.

At the top of Journet's living room, in his apartment near the Arc de Triomphe in Paris, there hangs a life-size portrait of himself as Mephisto. It is a fine portrait, bringing out graphically the elements of strength and satanicism that rendered his Mephisto remarkable. But Journet shook his head when I ventured an appreciative comment.

"That picture was spoken of as making tradition," said he, "and when one is already counted as making that. . . . An eloquent gesture completed the idea of how sad that feels."

There are two memories of America that stand out above all others to M. Journet. One is that of the San Francisco earthquake, of which he was a victim after a supper party at the Palace Hotel, following upon a performance of Carmen with Caruso. And the other, is of the first home of the Victor Talking Machine Company, where twenty-nine years ago, he first went to make records.

The Dean of Recorders

"I am the dean—the absolutely oldest of all Victor's artists to-day"; he commented with a wry smile, "I began making records in Camden in 1899. I remember Mr. Johnson, the first president, and the struggle he had getting the enterprise started, with something like \$500, if memory serves me right. Two years ago, on my way to San Francisco, they took me through the plant again, and gave me lunch in the great personnel restaurant. And truly, the making of my own records lost its thrill in comparison to the one I got from the growth of that organization. It is simply—fantastique!"

This is the first season in six years that Journet is not visiting La Scala as guest artist. Having created Nerone there, at the special invitation of Toscanini, and singing there in Pelléas et Mélisande—the only opera ever to be sung at Scala in a language other than Italian—he is postponing his Milan sea-

son because of inability to obtain leave of absence from the Paris Opera, where he is needed for Wagnerian performances. The demand for Wagner is much increased, says Journet; between October and May, there were forty-two Wagnerian performances at the Opéra, and he sang in each and every one of them.

Vacation in Work

After the close of the Paris season, Journet travels to sing at Vichy, Aix-les-Bains, and Biarritz; returning for the October Parsifal that re-opens the more important of the Paris activities. In January, he goes for a season to Buda-Pesth.

When asked when he gets a rest, Journet replied: "I don't need much rest, and I have my best vacation right in my work. It's the most genuine pleasure I get. When you've been forty years on the stage, you know, grease paint and theatre routine get to be indispensable! What I do like to do, though, is to drive my new car, to take long walks, and to play at bowling, one of the great sports of my native Grasse."

"But best of all, I like to work. In Buda Pesth, for instance, I shall have four performances a week, and four full rehearsals on the days that I don't sing. Tiring? Not a bit! One needs it! And I sing in Tosca and in Pagliacci on the same evening, which is simple enough, because, as Scarpia gets killed in the second act, I have plenty of time to dress for my beautiful Prologo. And even if it were a trouble the attitude of the Buda Pesth audiences would amply compensate me. Then, of course, I shall give a recital too, while I'm there. At my last one, I had programmed fourteen numbers, and sang twenty-two."

How Toscanini Praises

"Of course, it's difficult saying where one 'prefers' singing—but there is a thrill about La Scala hard to be duplicated anywhere else. I attribute that to the leadership of Toscanini. And he almost never praises. If he selects you for a role, that is quite enough. If he grumbles at your performance, you may know you've done quite well; if he doesn't scold, you can be proud of yourself. If he slaps you on the back, and says it wasn't half bad, you are in a state of mind that isn't good for you."

"But of course, Toscanini is twice as severe with himself as he is with anyone under him—nothing but perfection



MARCEL JOURNET, BASSO, WHO TELLS MUSICAL AMERICA'S CORRESPONDENT ABOUT HIS LONG CAREER IN OPERA. THIS PICTURE WAS TAKEN WHEN HE WAS SINGING AT THE METROPOLITAN

will satisfy him—and he comes nearer to it, perhaps, than anyone else living. Toscanini has taken the element of nationality out of La Scala. Whatever artists he thinks will best clothe the rôles he engages, without a thought as to whether they are Italians, Frenchmen, Germans, or what.

"My own engagement to create the rôle of Nerone came as a surprise to me. I was at Scala for a season singing other rôles, while Nerone was in rehearsal. A baritone had been cast for the part, and rejected. Then several others—all eminent singers—were one by one tried out, and still Toscanini hadn't found the one to suit him. Finally, though I hadn't been slated for the part at all, he asked me to try to learn some of it. I did, and he heard me sing it without commenting upon my rendition of it in any way, so naturally I thought I had gone the way of the others."

"Then, one day, while I was alone in one of the practice rooms with my accompanist, Toscanini came in from his office especially to criticize one of the Nerone arias I was singing. 'You mustn't sing it that way,' he said fiercely enough, 'you must do it so and so and so!' And it was only after he had gone that the accompanist said: 'It looks pretty good for you, or he wouldn't have gone at you like that! That was the only official announcement I ever had that the rôle was to be mine.'"

Why He Left New York

M. Journet spoke with evident pleas-

ure of his nine years at the Metropolitan, where he had "so many good friends."

"Frankly," he said, "I never chose to leave America. But at the time I was there, there were two eminent bass-baritones before me—Plancon and Edouard de Reszke—and the composers didn't make enough first bass parts to go round for all. So when a tempting offer came from Paris, where after all I'm at home, I thought it wise to leave. We had good times together, though. Indeed, if they hadn't been quite so good poor Plancon might be alive to-day."

"I'm firmly convinced that Plancon died from too much good living. He was very fond of good things to eat and drink—nothing unusual in that. But what was unusual in an artist of the sensitive calibre of Plancon, he wouldn't take warning when advisers pointed out to him that all the rich food and heavy wines he took at every meal would not alone jeopardize his art, but his life. He had his own table at Martin's (is Martin's still alive, by the way?) where he went every noon and every night of his life. And special delicacies were set aside for him. Every week, when the boats came in from France, a certain amount of the wines, and certain specialties that he liked best were religiously put by for him. And smoke! Plancon and Caruso smoked enough to ruin the throats of ten ordinary singers!"

"Avoid Tobacco"

"That is my pet hobby—and something I should like to give out as a message to all young singers: avoid tobacco. During my years at the Metropolitan I fell into the bad habit of cigarette smoking. Touring the country, as we did after the New York season, it was hard not to develop 'convivial' habits, if one was in the same car with Caruso and Scotti, and all playing poker together! But I noticed, on my return to France, that my voice had become more harsh, and I consulted one of our first throat specialists. His first question to me was whether I was willing to give up tobacco—because if I were not, he wouldn't treat me! A smoking singer, he said, was an anomaly. Tobacco is a twenty-five percent handicap to anyone who wants really to sing. My voice is fresher than it was ten years ago. There is no doubt that tobacco poisons the voice and the earnest singer is better off leaving it well alone."

OPERA BOOKS PATTON

The Philadelphia Civic Opera Company, Alexander Smallens, director, has re-engaged Fred Patton for another performance next season, this time for the rôle of Hans Sachs in Die Meister-singer to be given on Nov. 22.



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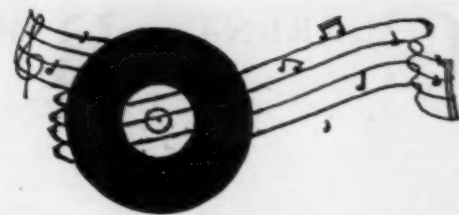
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THE BETTER RECORDS

Reviewed by PETER HUGH REED



THE success of the orchestral disc has somewhat eclipsed the vocal record. But very few worthwhile vocal records are made at the present time. Many of the best singers seem to regard the popular type of sentimental or tenacious ballad, and neglect lieder, or even the better class of English or American song. Some may disbelieve in the existence of the latter, but those of us who have taken the trouble to investigate can readily assert that we have found them. Coupled with true musicianship and imaginative art, a beautiful voice becomes the medium of an expression which is a musical necessity, whether it be heard in the intimate tale of a song or the more heightened emotional effect of an operatic aria.

Missing the Meaning

Perhaps one of the reasons why many good songs are neglected and why singers are not represented by the best of their art, may be traced to the inability of most of us to comprehend the story which the singer essays to project. Clear diction is an asset that many vocalists lack. The listener's comprehension of languages also plays an important part. If we do not understand the language in which a song or an aria is sung, how can we possibly reap full enjoyment of the composition? If companies would provide translations of texts, or even outlines of its thought, the emotional nuance and the dramatic psychology would not be lost to us. Admitting a certain artificiality in the operatic aria, particularly when it is removed from the score, one heightens that quality by unacquaintance of its why and wherefore.

A gifted artist can make an operatic aria a very definite work of art. Such discs, as some of the early ones made by Geraldine Farrar, Enrico Caruso, Jeanne Gerville-Reache, Pasquale Amato and others, are really miniatures or even portrait paintings of their art. Many of them can never be duplicated. But, acknowledging the glory of singers of a generation ago, one must agree there are today fine vocalists with sufficient individuality to be singled out.

Many readers have asked if I know of any unusual vocal discs. In response, I will speak about a few importations which I recently heard in the Gramophone Shop in New York.

An Attractive List

Aida, Verdi; Ritorna vincitor, and O patria mia; sung by Dusolina Giannini. H. M. V. No. DB 1093.

Cavalleria Rusticana, Mascagni; Voi lo sapete; and Tosca, Puccini; Vissi d'arte; sung by Giannini. H. M. V. No. DA 892.

Carmen, Bizet; Pare moi de ma

mère, and Qui sait de quel demon; sung by Fanny Hedy and Ferdinand Anseau. H. M. V. No. DB 1115.

Lakmé, Delibes; Sous le ciel tout étoilé; and Pourquoi dans le grand bois; sung by Yvonne Brothier. French H. M. V. No. W 879.

Mefistofele, Boito; Son lo spirito che nega; and Ridda e fuga infernale; sung by Feodor Chaliapine and chorus. H. M. V. No. DB 942.

Oberon, Weber; Ocean thou mighty monster, in two parts; sung by Lotte Lehmann. Parlophone record No. R 20024.

Der Rosenkavalier Strauss; Marscallin's monologue; and Die Zeit sie ist ein Sonderbar Ding; sung by Barbara Kemp. H. M. V. No. D1431.

Thais, Massenet; O messenger de Dieu; and Duo del l'oasis; sung by Mirelle Berthon and John Brownlee. French H. M. V. No. P 719.

Thais; Scene du Miroir; sung by Fanny Hedy. French H. M. V. No. DB 1129.

Werther, Massenet; Oui, c'est moi! and N'achevez pas, hélas! sung by Lucy Perelli and M. Marcellin. French H. M. V. No. W 851.

Although Giannini is known in this country as a concert singer, it is chiefly as an operatic artist that her reputation has been established in Europe. From England and Germany, come reports of her singing in opera and being lauded for her interpretations. These two discs provide us with an idea of Giannini's dramatic ability. They are exceptionally well sung. Although this singer does not lack the high notes to reach the emotion registered in O patria mia, I think I prefer her Ritorna vincitor. Here, the fullest beauty of her voice is realized. If I remember correctly this artist started out as a mezzo-soprano. Perhaps that is why her rendition of Santuzza's aria is so impressive. Her singing of Tosca's prayer is very fine.

Anseau needs no introduction to American audiences; he is one of the leading tenors of the Chicago Opera Co., and Miss Hedy is an artist of exceptional ability, not alone a gifted singer but also a superb actress. The familiar duet from Carmen, sung by Micaela and José, rendered here in its entirety, as it is given in France. It is well sung.

Yvonne Brothier is of the Opéra Comique. Her voice is lyric soprano, somewhat like a silver thread. She has both charm and youth, which assets make her records particularly commendable.

An Historical Disc

The Chaliapine disc was made at a performance of the opera at Covent Garden in London, and therefore has historical value. It is well recorded and needless to say, dramatically sung.

Lotte Lehmann is one of the foremost sopranos in Germany. Her voice is a most satisfying one. It is rich, resonant and of a dramatic timbre. Perhaps the thing that most distinguishes Lehmann is her absolute sincerity, something one is made conscious of almost immediately in her records. Her singing of Weber's aria, written in the grand manner, is as fine as I have ever heard, recalling to mind some of the great dramatic artists of a decade or more ago. Her diction is equally noteworthy.

Kemp sings with an understanding of emotional values and of the situations surrounding the two arias of the Marschallin in the first act of Der Rosenkavalier. The first is pensive, retrospective and filled with resignation—it is an older woman's thoughts of youth, age and love. The second aria occurs some sixteen pages later in the score when the Marschallin is with her adolescent lover Octavian. In it she observes the "march of time" and adumbrates upon a day when they will drift apart. The scene is replete with touching tenderness, and Kemp easily portrays the mood.

Mme Berthon and M. Brownlee are both of the Opéra Comique. They are fine singers, and this record is one of the best I have ever heard of the familiar duet from Thais.

Miss Hedy has made, to my way of thinking, the best record of the Miroir Scene to date. Her portrayal of Thais is one of the most famous of the present day.

Werther is one of Massenet's best scores, but unfortunately the drama lacks action and therefore is not successful on the stage. The story is a romantic one originally written by Goethe. It is said, in fact, to be taken from his own life. Charlotte has married Albert to fulfill a promise made to her dying mother, although she really loves Werther. The latter tells her that he loves her. It is here this duet begins. Although Charlotte admits that she loves Werther, she sends him away. This duet is really divided by Werther's aria, Pourquoi me reveiller. For those who like a complete scene, the gap can be advantageously filled by Tito Schipa's record of this air, No. 1187, Victor. The music of this duet is by turns impassioned and entreating. These two artists are excellent in their parts. Perelli has an unusually beautiful mezzo-soprano voice.

Magnificat, Bach, Selections; (a) Magnificat, sung by the Chorus of the Bach Society in Paris under the direction of M. Bret. (b) Quia respexit, soprano solo sung by Mine. Terront, and (c) Omnes generationes, sung by the chorus. (d) Fecit potentiam, and (e) Gloria, sung by the chorus. Two discs. French H. M. V. Nos. W. 882-83.

Quintet in F minor, César Franck; played by Alfred Cortot and the International Quartet. English H. M. V. Four discs nos. DB1099-1102.

It was through the H. Royer Smith Shop in Philadelphia that I was able to secure the above importations.

Bach's Magnificat was written for the Christmas vespers of the year 1723. The text is that of the St. Mary's Hymn of Praise, taken from the Gospel according to St. Luke. The work is in twelve parts, for chorus and soloists. It has been justly observed that, in spite of its duration, the Magnificat is one of Bach's most monumental inspirations. In it, one finds his contrapuntal precision most ingratiating and impressive; and the fervor of the text is excellently mated to his musical concept.

The five parts which are recorded here are well chosen. The Magnificat is the opening chorus. It is "pompously festive." The Quia respexit is a soprano solo of great beauty accompanied by an organ and an oboe d'amore. It is well sung. The oboe d'amore is perfectly played and recorded; therefore, if for no other reason, this disc remains a rare one. This solo leads into the choral Omnes generationes.

Fecit potentiam is the sixth choral, and the Gloria is the finale. This music is impressively sung and recorded. The chorus is good, the bass section is unusually fine and deserves to be especially spoken of, and M. Bret has unquestionably done commendable work.

César Franck's Quintet is given one of the best performances I have ever heard. Cortot is in exceptionally good form and his playing denotes an appreciation for the great Belgian's music. The International Quartet is also satisfactory in every way.

This work belongs to the last decade of Franck's life, and is one of his most inspired compositions. It opens in a forceful manner. The whole first movement is energetic; seemingly a question which the composer is asking of life. The second movement is one of most satisfying beauty, in it one finds contemplative emotions, or as Mr. Mason has said, "poignant aspirations, like passions in a dream, voicing those intense yet elusive feelings which irradiate none but introspective minds." The final movement is iridescent in its color and musically irresistible. It is a brilliant and vigorous peroration to a work which may be cited as one of this composer's best.

FORM CIVIC BAND

SULPHUR, OKLA., Aug. 21.—A municipal band, sponsored by the Chamber of Commerce and the high schools of this city, is to be organized under the direction of Harry Keller of Olathe, Kan.

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CURRENT BOOKS ON MUSIC

By
ROBERT
MARKS

CORRESPONDENCE BETWEEN RICHARD STRAUSS AND HUGO VON HOFMANNSTHAL: 1907-1918. Translated by Paul England. 355 pp. New York: Alfred A. Knopf. 1927. \$2.50.

THE LETTERS OF WOLFGANG AMADEUS MOZART. Selected and Edited by Hans Mersmann. Translated from the German by M. M. Bozman. 278 pp. New York: E. P. Dutton & Co. 1928. \$5.

Except for those immediately concerned or students of the personalities or issues involved, most correspondence is fairly tedious. To this generality the Richard Strauss-von Hofmannsthal letters are no exception. They are scarcely the sort of literature one would read on a summer's afternoon in green pastures or beside still waters. But from a standpoint of scientific information—thanks to the excellent arrangement and classification of Dr. Franz Strauss, the composer's son—they serve as a valuable aid to the interpretation of the Strauss operas.

In times past the libretto side of opera has been fairly obscure. The details concerning the writer of the libretto, the attitude of the composer toward the work, and the relations between the two have not been matters always enveloped in sweetness and exposed in the light. Insofar as the inner workings of constructing mechanism made use of in Elektra, Feuersnot, Der Rosenkavalier, Die Frau ohne Schatten and Ariadne aux Naxos are concerned, the book has a poignant value.

The Charm of Mozart

Mozart's letters have the same rather drab quality for the professionally unconcerned. In addition they lack the style and erudition which characterize the Strauss-von Hofmannsthal correspondence. But in their naivete and incoherent ramblings they reveal a certain personal charm and human quality which are absent from the former. Of this the following, to his sister, from a postscript to his father's letter:

"I hope you are well my dear Sister. When you receive this letter, my dear Sister, it will be the very evening, my dear Sister, on which my opera is to be staged. Think of me, my dear Sister, and picture to yourself, my dear Sister, with all your might that you, my dear Sister, are seeing and hearing it too. . . . Tomorrow, my dear Sister, we dine out at Herr von Mayer's; and do you know why? Guess! Because he has invited us. . . . *Approposito*, have you heard yet what has just happened here? Well, I will tell you all about it. We left Count Firmian's to-

day to return home, and when we came to our street we opened our front door, and what do you think happened? We went in! Farewell, my little heart. I kiss you, my little liver, and am as ever, my little stomach, thine unworthy frater

WOLFGANG.

brother

"Pray, pray, my dear Sister, something is biting me—scratch me."

In fine, these last volumes of musical letters have their chief value as endpieces for Grove. Standing on the erstwhile musical bookshelf, they lend an academic and substantial appearance. And in case of extreme necessity they are mildly useful aids to research.

MONSIEUR CROCHE, THE DILETTANTE. By Claude Debussy. With a foreword by Lawrence Gilman. New York: The Viking Press. 1928. 212 pp. \$2.

Unless one happens to own a copy of Louis Laloy's book published in Paris in 1906, and now long out of print, it is probable that one has found the facts of Debussy's life about as scarce as the dodo. The papers included in this Monsieur Croche, accordingly, gain a sort of timely halo insofar as they serve as an introduction in English to the journalistic side of the French genius.

Monsieur Croche, one might add, is a sort of Mephisto. That is, a very, very clever fellow. But in reality dear reader, there never was any Monsieur Croche . . . any more than there is any real Mephisto. Both are what in terms of higher journalism are called legal fictions: e. g., Santa Claus.

But in lower journalism, which is to say the realm of truth and conversation and the human sciences, Monsieur Croche is a foil. He is an instrument used by the palsied author in delivering his gentle antipathies. When Debussy warms into his moods of honeyless gall, there is no more Monsieur Croche. Monsieur Croche fades out of the picture. There is only Debussy—a Debussy and Wagner, Beethoven and Rameau, and César Franck and Bach.

Our hero, Monsieur Croche, was a "spare, wizened man," whose gestures were suited to the conduct of metaphysical discussions. He spoke almost in a whisper and never laughed. His smile, says Debussy, began at his nose, "wrinkled his whole face, like a pebble thrown into still waters, and lasted an intolerably long time."

Necessary to Hate

Monsieur Croche's profession was dilettante-hating. He disliked specialists anyway, he said, but owing to secret congenital causes, it was quite necessary for him to hate. He knew all music. And he was "much more interested in sincere and honestly felt impressions than in criticism which often enough resembles brilliant variations

on them." All of which sounds like the Wagner of Tannhäuser.

But soon Monsieur Croche is forgotten, and Debussy plods forth on his own. He has had Conversations-On-Ebury-Street discussions with Monsieur Croche until he lost himself in a bourne of split personality. Thus, he appends a note, saying: "I realize my inability to differentiate clearly between the speakers in an imaginary conversation, and confines himself to the first person. For the remaining 189 pages, this M. Debussy-of-the-first-person rambles on with sharp wit and comparative justice, placing values on Beethoven, Richard Strauss, Moussorgsky, Nikisch, Siegfried Wagner, and some twenty other musical personalities and accessories.

Sins of Omission

In his introduction, Ernest Gilman accuses Debussy of the sin of omission. "He does not paint quite a full length portrait of Grieg when he writes that his music gives us 'the charming and bizarre sensation of eating a pink bon-bon stuffed with snow.'" Says Mr. Gilman, "he exalted Gounod and disparaged Gluck, and he discussed the symphony since Beethoven without mentioning Brahms."

Such criticism is justified, perhaps, but withal, Debussy as a critic was, like his contemporary, Huneker, distinctly an impressionist. And like its English prototype, "Old Fogey," this book has no brief for consistency or accuracy of detail. Its concern is with color—the form manifested as a whole through the reflection of a critical personality. And like Isaiah's book about God which is a much better portrait of Isaiah than God, this deserves to be judged not so much on the mathematical value of its content, as its autobiographical relation to a brilliant and versatile personality.

HISTORY OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES.

By Edward Bailey Birge, Professor of Music, Indiana University. Boston: Oliver Ditson Co. 1928. 296 pp. \$2.00.

Mr. Birge has made a profound effort in this small, but weighty and statistical tome, "to rescue from oblivion," as he puts it, "certain aspects of public school music which are fast becoming legendary." To reinforce this object, he has thrown in a collection of photographs of the masters of musical pedagogy who flourished in Queen Victoria's heyday. The result is a cross between The World Almanac and the Rogues Gallery.

If not a master of style nor a parent of ideas, Mr. Birge is at least a relentless and overwhelming collector of quotations, obscure names, and dates. In eight chapters of such conscientious compilation he has endeavored to trace the development of the "Singing-School," and to show how this little amateur lumbered on through two



JEAN KAYALOFF, 'CELLIST, WHO WILL MAKE HIS AMERICAN DÉBUT IN BOSTON IN OCTOBER

KAYALOFF'S DEBUT

Jean Kayaloff, Russian 'cellist, who is to make an extensive concert tour of this country next season, will appear in his debut recital in Jordan Hall, Boston, Oct. 4. Mr. Kayaloff's program will include the Beethoven sonata in A, a Haydn concerto and an Adagio by Bach. Following his early fall tour, which will include engagements in Detroit, Cincinnati, Louisville and Hartford, Mr. Kayaloff will give his first New York recital in Steinway Hall, Nov. 11, under the direction of Concert Management Arthur Judson.

decades of pioneering until 1885, when the subject of music reading was placed "squarely" in the hands of the grade teacher. How, after the solution of the reading problem and the discovery of the child voice, individual contributions were made. "In the twentieth century," Mr. Birge continues, "the amateur spirit lived on. . . . Its manifestations are to-day everywhere about us—in the church choral society, the Sunday School choir and orchestra, the Y. M. C. A., the Rotary, Kiwanis, and Lions Clubs. . . ."

In concluding, the author has appended an illustrated chapter on "Music Teacher's Associations—The Conference Movement." These illustrations give the casual reader an impression that Sunday School teachers have combined forces with the baseball leagues in the interest of better and more patriotic music. But no one who reads the erudite report on the Conference at Keokuk, Iowa, where "Mr. C. A. Fullerton" spoke on the subject "How Can We Develop Skill in Sight Reading Without Sacrificing Musical Spirit," would fall into such an absurd conclusion.

JOINS COLLEGE FACULTY

OKLAHOMA CITY, OKLA., Aug. 22.—Anna Shapiro has been added to the staff of Oklahoma City University to head its violin department. During the last concert season of the Oklahoma City Symphony Orchestra, Miss Shapiro served as concertmaster. Since completing her studies in New York she has maintained a violin studio at Oklahoma City, in addition to concert work.

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GUIDE *the Plows* of FAULK COUNTY

TO hear the farmer singing the Hallelujah Chorus as he drives his plow through the field; to listen to the village merchant whistling And the Glory of the Lord as he goes to his work, or to hear the busy housewife humming portions of Messiah as she tends her daily duties, is the unusual sound which greets the ear of the passerby in Faulk County, South Dakota. Far removed from the greater musical centers, this community, desirous of the more artistic things of life has built up for itself a chorus of 100, recruited from farmers, business men, housewives and high school students.

That the work of this choir is becoming appreciated was evinced recently when the Faulk County Chorus gave its sixth annual Messiah concert in Rockham Legion Hall. Not only were seats and standing room in the hall filled, but the adjacent sidewalks were packed with people who had driven in from surrounding farms and towns to enjoy this feast of music. Though the chorus has not yet reached the goal of perfection it desires to attain, an improvement in tone quality, blending of voices and other attributes of good choral singing is so marked that the future looks encouraging.



PERRY CLIFFORD OF FAULK COUNTY, WHO HAS ORGANIZED AND CONDUCTED SIX ANNUAL PERFORMANCES OF THE MESSIAH

In this organization, conducted by volunteers, perhaps the strongest factor is the spirit of loyalty of members toward their rehearsals. Perry Clifford, farmer, who founded the organization, has been its director from the beginning. He meets the members in six different localities for group rehearsals during practice season and, as time for the annual concert approaches, the combined groups meet for several rehearsals. The group in each locality elects each year one of their number as a member of the executive board.

Soloists are procured from the music faculty of the various colleges in the state, with occasionally an outstanding voice student as soloist. Solo parts this year were taken by Mrs. S. Van Vorhees; Ruth Fetrow, state winner in the high school music contest; S. C. Ham, voice instructor at Simpson College, Indianola, Iowa, and Mr. Clifford.

The annual concert is not given at the same place every year, but is circulated among the rehearsal points, thus giving each group of singers in turn the responsibility of a successful presentation.

WILL TEACH IN IOWA

CEDAR FALLS, IOWA, Aug. 22.—Helen Possner, Sauk City, Wis., has been engaged as a member of the orchestral faculty at Iowa State Teachers' College, to fill the vacancy caused by the retirement of Ednah Hopkins. B. C.

OPERA SINGER RETURNS

WATERLOO, IOWA, Aug. 21.—Pearl Headford, soprano, who has spent the past five years in Europe, where she has sung in opera under the name of Perla Dorini, has returned to Waterloo to visit her parents. Miss Headford has appeared in Italy, Germany, France and Switzerland. B. C.



FROM SIX DIFFERENT SECTIONS OF FAULK COUNTY A CHORUS ASSEMBLES EACH YEAR OF TOWN AND COUNTRY PEOPLE TO SING THE MESSIAH UNDER THE DIRECTION OF PERRY CLIFFORD

YALE NORMAL PROGRAM Summer School Holds Final Assembly

NEW HAVEN, CONN., Aug. 15.—The final assembly of the season by students of the Yale Summer Normal School was held on the campus on the afternoon of Aug. 8 under the direction of Marion Flagg, in charge of the music, and Mary Murphy, director of physical education. The program consisted of folk-songs and folk dances, Indian lore, and original dances.

Interesting concerts have been given at nearby shore resorts, an outstanding event being a program by the Community Choral Club of Clinton, assisted by Alexander Kisselburgh, baritone, with Harry R. Spier, at the piano. This concert was given in Morgan Hall and was largely attended.

At the Country Club, at Woodmont, the first of a series of free Sunday evening concerts was presented by Mrs. Noyce Hall, pianist; Dorothy Paul, soprano; Elizabeth Hall, reader; David MacKenzie, tenor; Alfred Schold, baritone; and Emma L. Bishop, accompanist.

In Lyme, at the evening services of the Congregational Church, Leo Troostwyk, cellist, and Herbert Dittler, violinist, have been among the artists. A. T.

DEDICATE BAND STAND

SEDALIA, Mo., Aug. 22.—The Sedalia Boys' Band gave its second concert of the season in the new "shell" band stand at Liberty Park on a recent Sunday afternoon. The concert was in response to popular request, the Band's first appearance having been unusually successful. Melvina Gledhill, soprano, and Stanley Shaw, baritone, were in turn the soloists.

The "shell" was previously dedicated by the Missouri Pacific Booster Band at an evening concert, at which Mayor J. B. Poundstone and representatives of various civic organizations gave short addresses. The material for the bandstand was provided by the Missouri Pacific Railway lines. The Ad-dalla Grotto Concert Band, H. H. Kroencke directing, has also given a concert in the "shell" since its dedication. L. D.

SEDALIA, Mo., Aug. 22.—The W. B. Hert Piano and Violin School closed a successful term with a series of two morning recitals in which some forty pupils were presented. Mr. Hert was at the piano for the violin numbers.

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SELECTED BROADCASTS



Reviewed By David Sandow

THE city of Baltimore will use the radio to teach its school children musical appreciation this fall, according to Station WBAL of that city. Frederick R. Huber, the director, announces that he has obtained the promised co-operation of Dr. David Weglein, superintendent of public instruction, for broadcasting a series of musical appreciation programs direct into the classrooms of Baltimore's public schools.

"Wherever there is a large auditorium radio receiving sets and amplifiers will be installed beginning Friday, Oct. 26, and continuing for a period of seven weeks. WBAL will broadcast to thousands of school children a program series featuring Walter Damrosch, celebrated conductor, and an orchestra," says Mr. Huber, adding he has already received the hearty co-operation of Baltimore's school authorities.

Last spring WBAL co-operated with other stations in the "sample" series of educational concerts for school children broadcast by Mr. Damrosch. The successful results achieved by this experimental course was partly responsible for the decision of the Baltimore authorities to continue the work this fall. It is agreed that musical authorities and all others interested in the advancement of music believe the forthcoming series will have a far reaching and inspirational effect upon the young mind.

Playing to Old Friends

I see by the papers where a man who pilfered an automobile of the antiquated vintage of 1921 was dealt with lightly because the present monetary value of the car placed his indiscretion in the category of a mere felony. This makes me apprehensive concerning my radio equipment. With prices tumbling precipitately, due to the craze for yearly models, I am afraid I would get scant redress in the courts should some felon appropriate it. The extensive paraphernalia by which I dissect radio programs was no little drain on the family exchequer only two years ago. Yet despite its youthfulness and unimpaired vigor I note it is being offered for a mere fraction of its original cost.

All this by way of silent sympathy with those owners of sets who find that their last season's Supersoandos, housed in the authentic Elizabethan cabinet, has been relegated to the same limbo

with the 1927 car. And this regardless of the fact that its tones are still virile, that its interior economy suffers not from hardening of the arteries and that its capacity for disseminating innocent enjoyment is still as great as ever.

Yet we should not be downhearted. If, as in my case, your old reliable is electrically operated, still performs a good day's labor and has no worse complaint than occasional tube breakdown, it would be unkind to oust it. At least not until something startlingly new develops in circuits, which at the present writing does not seem to be in sight. (It would be advisable, however, to look into the new dynamic speaker. This is a distinct improvement.) So I, for one, will continue serenely with the present plant despite taunts of dear friends who twitter, "Aha, I bought your magnificent set for a third of what you paid for it" and greet felons with double locks on the door.

National Broadcasting and Concert Bureau Musicales. (NBC System, Aug. 17). The idea of the NB & CB musicales is unique, not only in radio but in the concert field. In a sort of concert bureau window dressing, the musicales give managers an inkling of the bureau's wares while disseminating concerts of merit and distinction.

This broadcast presented artists who are well known to invisible audiences. Following the overture to Thomas' Mignon by the orchestra, Paula Heminghaus was heard in the aria Ah! Mon Fils from Meyerbeers Le Prophète. Sonorous and of extensive range, her voice has tones in the lower register of fullness and depth, and her upper notes are equally impressive. Nor is this voice lacking in quality. Its possessor did full justice to the aria and to a group of three songs heard later in the evening.

Dolores Cassinelli, who was graduated from the motion picture screen to the concert platform, was the soprano of the evening. Miss Cassinelli possesses an agreeable voice, and save for some unsteadiness she employs it skillfully. Her contributions were the Spanish Violet Song and Schindler's La Colomba. The latter, a languid number in true Spanish style, contains an ingratiating melody and was adequately sung.

The mere male contingent was headed by Julian Oliver, tenor, who has often been heard in the NBC operas and with the Continentals. Inured to the operatic style he was appropriately lyric in Una furtiva lagrima from L'Elisor d'Amore, and equally artistic in a duet from L'Amico Fritz, in which he was joined by Miss Cassinelli.

As this review is waxing long, I must treat briefly, albeit no less sincerely, with the rest of the musicale. The Classical Trio, consisting of harp, cello and flute, directed by Stephan di Stephano was competent and mellifluous in Pergolesi's Nina and co-operative in its accompaniments to Miss Heminghaus' song group. The National Choristers, an estimable male chorus of personable voices which blend un-

commonly well, was impressive in the Ave Maria and more artistic than it needed to have been in the Bedouin Love Song.

The concert was under the direction of Cesar Sodero, who you must know by now is the mainstay of the NBC musical broadcasts.

Robert Braine and Bamberger Little Symphony. (WOR Aug. 16). The guest soloist is featured in the title of this account because of the consummate performance he gave of Schumann's concerto in A minor. Not that the orchestra was without merit, but the pianist was a little more capable. His playing of this familiar work was little short of perfect. His keyboard craftsmanship was neat and without blemish, his reading of the score penetrating, and withal he played with a tone of crispness and brilliance. Some months ago Mr. Braine played the Schumann concerto over WOR and this re-presentation was because of the success he achieved at that time. Which showed that the management rightly deemed that one good turn deserves another.

The Bamberger Little Symphony, which is led by Bernard Levitow, is among the finer radio orchestras. Detailed reasons for this contention were written not long ago. However, additional strength in the string choir, especially in the first and second violin sections, would add to its effectiveness. The numbers by the orchestra on this occasion included the Swedish Processional March by Schwarenska, the Childhood Scenes suite of Bizet and the Dance of the Hours from La Gioconda which has done so much to make motion picture ballets famous.

Steele Jamison. (NBC System, Aug. 17). In days not so remote the time between the two halves of the New York Stadium concerts was left to the announcer to fill in as best he could. A truly laborious task, it caused this worthy to extend his remarks in an effort to be entertaining, and met with varying results. This season the NBC has adopted a more pleasing and logical policy. Sundry members of its artist staff have been presented in the interim during which the Stadium musicians strolled and smoked. The artist who admirably filled the gap on this occasion was Steele Jamison, tenor.

Mr. Jamison is a regular performer before the NBC microphones. With

Darl Bethmann to take care of the lower voiced half, he is heard in the Keystone duo in weekly broadcasts and in other features as well. The possessor of a manly voice, Mr. Jamison handles it authoritatively and with taste. Songs become living things by his sense of interpretation and his brief recital of this date was a model of pure and unadorned singing.

Due to technical trouble which suddenly afflicted Station WEA, the much heralded concert debut of Graham McNamee, well known announcer, scheduled for Aug. 18, failed to materialize. Mr. McNamee had but launched upon his opening number when it was interrupted by an ominous silence. After a short delay the station regretfully announced that it was unable to continue, but promised that the announcer-baritone would make a fresh start at the same hour two weeks hence.

Listeners whose receivers lie within the range of WENR-WBCN, Chicago, will find much of interest in Irma Glen's Contemporary Composers Series of organ lecture-recitals which are broadcast from that station each Tuesday at 5:15 p. m. Miss Glen, who is organist at this Chicago station, is also engaged in broadcasting an unusual series of organ and piano duets with Howard Neumiller in the Edison Symphony Orchestra program every Sunday from 8 to 10 p. m.

CREATE OPERA DRIVE

Business women met at the home of Helen Fountain, head of Fountain & Ellerm, New York, recently, to create a drive for membership calculated to secure the success of the Cosmopolitan Opera Company, an organization dedicated to the establishment of grand opera at popular prices in New York. Armand Bagarozzy is the general director. The Cosmopolitan will open its first season in New York on Oct. 15 at the Manhattan Opera House.

GIVE \$20,000 TO CLUB

Cedar Falls, Iowa, Aug. 21.—Cedar Falls Woman's Club has accepted the gift of \$20,000 from four anonymous friends for the purchase of a clubhouse, conditional on the organization's raising an additional \$10,000. The club, which has the Music and Drama Club as one of its departments, will take steps to comply with the condition of the gift. B.C.

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Will Exchange Native Works

Beethoven Symphony to Assist Composers

Realizing that a single performance of any work is inadequate for its full comprehension and appreciation, George Zaslowsky, conductor of the Beethoven Symphony Orchestra, which is established in New York, has formed an American compositions committee, so that a reciprocal arrangement may be affected, guaranteeing to the American composer as many performances as possible in orchestra cities. By this plan conductors who give first performances to American works will recommend works which meet with success to other conductors in other cities, and an exchange of worthy American compositions will be accomplished. Twenty hitherto unperformed works have already been received by the committee.

Those asked to serve on the committee have expressed enthusiastic approval of the plan.

Howard Hanson, director of the Eastman School of Music in Rochester, says: "I am delighted and pleased to join the committee." Mr. Zaslowsky has received authority to play Hanson's Nordic symphony.

Henry Hadley is another member of the new committee.

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, states:

"I accept a place on the advisory board of the Beethoven Symphony Orchestra with the greatest of pleasure. I fully agree with the statement of Ernest Schelling that it is not the first performance that counts so much as the second, third or fourth and I have no doubt that your plan will greatly benefit the American composer."

Writers Join Also

Writers on music have added their names to the company.

Maurice Rosenfeld, critic of the Chicago Daily News remarks in accepting: "I have in mind Chicago composers, some of whom have had their symphonic works performed here and elsewhere and will have their music sent you at once."

Dr. Emil Enna, music editor of the Portland News, says: "I will work to help you find the right works and to have them published."

Edward Ellsworth Hipscher, assistant editor of the Etude, comments: "It will give me pleasure to serve on the American compositions committee. The development of our national musical art is a theme dear to my heart. I shall be delighted to render any possible service to your cause."

W. S. Goldenburg, music editor of the Cincinnati Enquirer, writes his acceptance and says: "If I can be of any service in your project to discover new talent among American composers, I shall be glad to do so."

V. G. Gregory, editor of the Northwest Musical Herald, writes: "I am interested in stimulating the work of American composers. The project you are directing is certainly worthy of the attention of serious American composers. You may count upon me as one of your supporters."

THE TURN OF THE DIAL

Beethoven's Coriolanus overture, Mendelssohn's Italian symphony, Glinka's overture to Russlan and Ludmilla and music from Wagner's Rienzi will be played by the United Symphony Orchestra, Howard Barlow, conductor. Symphonic Hour, Columbia chain, Sunday, Aug. 26, at 3 p. m.

Sacred works by Verdi, Saint-Saëns and Mendelssohn, including Thanks Be to God from the latter's Elijah and Silas's Mass in C. Cathedral Hour, Columbia chain, Sunday, Aug. 26, at 4 p. m.

Folk songs and dances of many nations in Come to the Fair program over Columbia chain, Sunday, Aug. 26, at 9 p. m.

Florence Williams-Parker will broadcast a lecture-recital on Debussy, Liszt and Cyril Scott. WGBS, Sunday, Aug. 26, at 10:15 p. m.

Mascagni's Cavalleria Rusticana by the United Opera Company in condensed and English version. Columbia chain, Monday, Aug. 27, at 9 p. m.

Russian program in New York Edison Encore Series will contain works by Tchaikovsky, Moussorgsky and Rimsky-Korsakoff. William Schubert, viola soloist. WRNY, Tuesday, Aug. 28, at 8 p. m.

Wagner "in modern dress" in Seiberling Singers program. NBC System, Tuesday, Aug. 28, at 8 p. m.

Maud Albert, contralto in "Cameo Concert." WBAL, Wednesday, Aug. 29, at 7:15 p. m.

Works by Sibelius, Grieg, Schubert and Borodin in new CBS feature, From the Northland. Mixed quartet, male quartet and orchestra. Columbia chain, Wednesday, Aug. 29, at 9 p. m.

Gilbert and Sullivan's Trial by Jury in Kolster Radio Hour. Columbia chain, Wednesday, Aug. 29, at 10 p. m.

Grand opera broadcast from Starlight Park, New York. WKBQ, Thursday, Aug. 30, at 8:30 p. m.

Modern Classics program. Columbia chain, Friday, Aug. 31, at 10:30 p. m.

Mary Sterzel, soprano, and Harold Doyle, violinist, in joint recital over WTIC, Friday, Aug. 31, at 8 p. m.

Maurice Tyler, tenor, and string orchestra directed by Ludwig Laurier over NBC System, Sunday, Aug. 26, at 4:30 p. m.

Lolita Cabrera Gainsborg will play Schumann's piano sonata in F sharp minor, Op. 11, and a Chopin group. NBC System, Sunday, Aug. 26, at 6:30 p. m.

Smetana, Meyerbeer, Wagner, Rimsky-Korsakoff, Handel and Verdi will be represented in program by the Continentals. Astrid Fjelde, Grace Leslie, Julian Oliver, and Frederic Baer, soloists. NBC System, Sunday, Aug. 26, at 10 p. m.

All Tchaikovsky program by Lew White, organist. NBC System, Sunday, Aug. 26, at 10:15 p. m.

Schumann's fourth symphony, Good Friday Spell from Wagner's Parsifal, Mozart's Concertante and Air for Strings by Bach in New York Philharmonic Symphony Orchestra program. NBC System, Tuesday, Aug. 28, at 8:30 p. m.

Grieg program in Works of Great Composers period. NBC System, Tuesday, Aug. 28, at 10:20 p. m.

David Rabinowitz in piano recital. NBC System, Wednesday, Aug. 29, at 7:45 p. m.

Ruddigore by Gilbert and Sullivan, will be sung by the National Light Opera Company, Cesare Sodero, conductor. NBC System, Wednesday, Aug. 29, at 10:30 p. m.

Orchestral program in Maxwell House Hour. NBC System, Thursday, Aug. 30, at 9:30 p. m.

The Morley Singers and John Mundy, 'cellist, in program of old English numbers. NBC System, Friday, Aug. 1, at 7:30 p. m.

Works by Bizet, Mendelssohn, Wagner, Franck and Schubert will be heard in National Broadcasting and Concert Bureau musicale. NBC System, Friday, Aug. 31, at 10 p. m.

Stadium Novelties

(Continued from page 6)

garian in its spirit, and—on first hearing—startling in its gusto, it has a strong leaning toward traditional lines, embracing the accepted forms. In development, it shares many nuances with the indomitable Till.

If for no other reasons, New York concertgoers, owe Mr. van Hoogstraten some modicum of gratitude for such a night's performance, and for introducing to the standard orchestral repertoire such intense and stimulating numbers as the ones of Kalinnikoff and Respighi, and for reiterating and canonizing the delicious and pompous vagaries of Hary Janos.

COAST BOOKS LIEBLING

CHICAGO, Aug. 14.—George Liebling has been booked as soloist with the San Francisco Symphony Orchestra for Nov. 8 in the Civic Auditorium. He has also been engaged as soloist for concerts with the Los Angeles Philharmonic Orchestra on Dec. 6 and 7. These orchestral engagements will be part of Mr. Liebling's Pacific coast tour during November and December.

CHANGES IN QUINTET

The American Woodwind Quintet, of East Orange, N. J., which came into a successful existence last year, announces a new personnel for the approaching season. This will include Gerald Rudy, flutist; Charles W. Mullenix, oboe; Paul J. Dahm, clarinet—all of the New York Symphony Orchestra; Herbert L. Coleman, of the Boston Symphony, bassoon; and Bertam N. Haigh, of the Minneapolis Symphony, horn. Theodore N. Hoops, of the United States Marine Band, will be at the piano.

Jazz Abroad

(Continued from page 9)

calictrant waltz. For very nearly every German jazz band we have heard is only half what it seems. If, for instance, it happens to consist of, say, five men—pianist, violinist, banjoist, saxophonist and traps—the last three will suddenly put down or turn away from their instruments, the traps will pick up a second fiddle, the banjoist a cello and the sax a clarinet (indeed, anything may happen), and all five will then break out in a rash of Mozart or Beethoven. But mostly it will be Johann Strauss, with a sensual tear squeezed from every bar.

Of course, you can't dance to Mozart or Beethoven—not on this side of the ocean, at any rate—but, then, the Germans don't mind these interludes for sentimental refreshment. As a fact, they really expect them. We have heard, for instance, a staid enough looking hausfrau of indeterminable age, ask a jazz band for a potpourri from Madame Butterfly between dance numbers. Puccini, for obvious enough reasons, is enshrined right up among the national musical gods in Germany.

German jazz bands are thus, as we have said, only half what they seem. But that is why they play their own newly created German jazz as well as they do. The German melody in it is like the scent of the quarry to the pack. They immediately recognize what they know something about, and they are after it with spirit. But the American article they still regard with distaste. The French, on the other hand, have amusedly overcome prejudice in the matter.

COSTUME RECITALS

Betty Tillotson Lists Harn and Others

Among the engagements to be fulfilled by Merry Harn is an appearance on President's Day with the Octave Club of Norristown, Pa. Miss Harn, who is under the management of Betty Tillotson, specializes in costume recitals with the harp, harpsichord and piano. She is at present spending a vacation in the White Mountains.

Miss Tillotson announces a new artist, Janet Cooper, lyric soprano, who, already known to radio audiences, is to be heard in a debut recital this coming season.

Bookings for Frederic Joslyn, baritone, include appearances in the middle west. Emily Roosevelt is studying new operatic rôles, and Hunter Sawyer, representative of the Betty Tillotson Concert Direction, is on a vacation in the Catskills.

LONG BEACH, CAL., Aug. 22.—Rolla Alford presented his pupil Marjorie Renfrew, contralto, in recital Aug. 10. Miss Renfrew's numbers included My Neart at Thy Sweet Voice from Samson and Delilah.



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MUNICH PERSONALITIES HEARD

By William Spier

(Continued from page 5)

natural and effortless for those concerned to make an untrying exit. We confess we are loath to look upon another undertaking of these matters, after this experience.

We must grudgingly admit that the orchestral treatment at the specific performance under discussion—that of Aug. 6—had much to recommend it. In the pit the thrice welcome visual effect was by no means ruined. Knappertsbusch, whether or not he knew it, dealt persuasively with the score at this point, keeping his forces down to gradations that had undeniable reasons for being. The whole floated like some illusory realm created by a magician's wand—which, of course, is exactly what happened.

Several truly inspired individual performances should be recorded on the day's honor roll. Perhaps the thrillingly beautiful Amfortas of Hans Hermann Niessen should be accorded first place. Though not of the unique and innate bigness of Clarence Whitehill's, this was nevertheless a characterization inferior to none we have witnessed. Dignity and humanity alike were commingled in his bearing; the suffering of Amfortas was believable and touching. Moreover, the nobility of Niessen's singing and its intrinsic quality were irrefutable proof of kingliness.

A Likable Youth

Emanuel List, one of the treasureable of the rostered artists, gave a superb Gurnemanz, rising to stunning heights in the transcendent narrative of Amfortas' betrayal, which is habitually omitted in New York. Distinctly praiseworthy, for the most part, was the Parsifal vouchsafed by Fritz Fitzau, who has only recently become familiar with the rôle. His freshness

and vigor in the early scenes carried conviction, and not a little was gained throughout by his avoidance of the demon of awkwardness, who lies in wait for little Parsifals. He showed himself not at all unwilling to romp a bit with his enticers, and in general seemed to be a likable youth; with the revelation, he assumed the station of enlightened manhood without a too indigestible metamorphosis. In the third act, fittingly enough, Fitzau made the best disposition of vocal resources which had been somewhat imperiled.

Gertrude Kappel's contribution was of a superiority quite unanticipated by one who had been indisposed to favor the lady's Metropolitan enactment of the part. Characteristically well sung, and portrayed with a confident and unhampered sweep that had been missing at the Good Friday performance in New York, Kundry's troubles were most excellently taken care of on this occasion. In its conceivable that Mme. Kappel is placed at a disadvantage in New York because of cuts which disrupt the plan of her subject.

Emphasizing Melancholy

In direct contrast to this virtuosic accomplishment was the first Tristan, on Aug. 1, which, although it had its few and far between moments, was a rather dreary affair, with an atmosphere of glooding and unrelieved darkness that over-emphasized the original conception of intensity and melancholy. The tempi that were established from the very outset, in as syrupy a disposal of the prelude as we can remember,

were of such laggardly weight as to destroy to a considerable extent the shape of Wagner's phrases. In Germany, it might be noted in a somewhat foolish general statement, the pacing, especially for Wagnerian surveys, is inclined to be thickly underscored. Many of the results that are accomplished by this effect are admirable, without doubt.

But the matter of tempi, if we may assume an attitude again, is not so simple as to be merely a question of a few miles more or less per hour. It has more facets than anything you ever saw, and none of them has to do with the variety that is achieved by brusqueness. Herein lay the fault of last week's adventure with Tristan, and it reaped a rich harvest of twisted designs. That extraordinary masterpiece of concentrated power, the announcement of the Hero in the first act, for instance, emerged bereft of its pointedness, like an elastic band stretched out of shape. Other important momentary figures endured deaths for which they had decidedly not been born. And integrally the performance paid the penalty of these conductorial ideas, or the lack of them.

Ohms As Isolde

Elisabeth Ohms, whose Isolde is well known here, dealt intelligently with her duties if she was unable, from the first, to approximate the great soul of the princess. The conception, therefore, lost by nothing so much as its own boundary lines. Mme. Ohms shared the successive hatred, love, blame and sorrow of her romance with Curt Taucher, who has often voiced the woes of Tristan for the express benefit of New York patrons of life's better things. Mr. Taucher was evidently out to render the heavens with song, taking into careful consideration the

distance involved. However, this may be, a set of well distended vocal cords did all they could for the gentleman, which was a good deal. His third act placed on view a peerless collection of frothful writhings.

Paul Bender carried off the principal laurels for his masterful Mark, likewise familiar to Metropolitanites, who, it is true, have not often been privileged to hear this artist in such impressive condition. The Kurvenal was Niessen, who sang well, as is his custom, but who underplayed his rôle—if you can imagine such a thing—so as to be unstriking in his presence. Luise Willer, a sister of worthy experience, gave a satisfying Brangäne. The excellent Carl Seydel contributed a valuable bit as the Shepherd.

Among Meistersinger

The Meistersinger with which the season opened—without any great elaborateness of spirit, for almost anything constitutes a *festspiele* in the European summer—was slightly inferior to the second effort, on Aug. 4, which was conducted by Paul Schmitz. The change of conductors, we hasten to add, made very little difference of itself, for the orchestra was as obviously that of Knappertsbusch as it had been from the beginning.

The Sachs was Wilhelm Rode, whose essay of the rôle always meets with enthusiastic approval in Munich. It was a conception, which, although in some degree lacking in subtlety and in spite of a somewhat unbenevolent make-up, carried the indubitable assurance of routine, and was sung with agreeable taste. Josef Geis, one of the most reputable Beckmessers in Germany, clowning his way through the part without once being really amusing, though he, too, in his musical grasp, showed the results of experience. List's Pogner was more to the point, being admirably drawn and sensitively delivered. The David Erich Zimmermann and the Maddelent of Hedwig Fitchmüller were not bad. Felicie Huni-Mihacsek as Eva did well, on the whole, and was one of the few stage persons who possessed charm, while the Walther of Fritz Krauss was not without its commendable traits, albeit his creation was given to overmuch motion. The choral department was predominantly abominable.

Mozartean Interludes

As to the Mozartean interludes—they have not tended to uplift the sorely tried spirit into its happiest estate. A reasonably buoyant Figaro, on July 30, when the festival made its initial genuflection in the direction of Mozart, was the most agreeable of the lot, though it was no whit more polished than was absolutely necessary in order to give the performance at all. Nevertheless, if the most captivating air of aristocratic wit was not to be found in its manner, the prevailing comic esprit was not without a definite broad pleasantness.

A new side of the Knappertsbusch genius was revealed in the Mozart accountings—his gifts as an exponent of the higher keyboard art.



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HAVING TEA ON A FEARFUL AND WONDERFUL TABLECLOTH AT KARLSBAD ARE (LEFT TO RIGHT) GEORGES BAKLANOFF, RUSSIAN BARITONE, F. HAENSEL, HEAD OF THE MANAGERIAL BUREAU OF HAENSEL AND JONES, ALEXANDER SMALLENS, DIRECTOR AND CONDUCTOR OF THE PHILADELPHIA CIVIC OPERA COMPANY, AND PAUL ALTHOUSE TENOR



YEHUDI MENUHIN FORGETS FOR A WHILE THAT HE IS A STARTLING VIOLIN PRODIGY WHILE PLAYING ON THE BEACH AT THE SUMMER HOME OF SIDNEY M. EHRLMANN, HIS PATRON, ON LAKE TAHOE, CALIF.



PATRICIA MACDONALD, MEZZO SOPRANO, AT THE TOP OF MOUNT MARCY, LOOKING PICTURESQUE AS USUAL



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LEOPOLD GODOWSKY, PIANIST, AND PAUL KOCHANSKI, VIOLINIST, SHIVER IN THE ONLY COOL BREEZES FELT THIS SUMMER AS THEY ARRIVE ON THE SS. FRANCE



SUZANNE KENYON, SOPRANO, MAKES CONNECTIONS BETWEEN HER ENGAGEMENTS BY AIRPLANE. SHE IS MANAGED BY CHARLES I. REID WHO STIPULATES THAT ALL ARTISTS UNDER HIS MANAGEMENT BE AIR-MINDED



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Can Copyright Variations**Capital Court Hands Down Decision**

WASHINGTON, Aug. 22.—The copyright office of the Library of Congress announces that, according to a court decision recently rendered, variations of old songs are copyrightable. The ruling is claimed to be of much importance in view of the position taken by the court. The case came up through the filing of a suit by the Italian Book Co., New York, for infringement of folk song copyright against several defendants.

The case presented a new and interesting angle of the song copyright subject. According to evidence presented, a Sicilian sailor, whiling away time between duties on a voyage to America, improvised words and music for parts of an old Italian song he had forgotten. On arrival in the United States he sold the rights of his reconstructed composition to a phonograph company, which produced records. The court held that the new arrangement of words and music could be copyrighted, and that, although others were free to copy the original folk song, they could not copy the variation without infringing the copyright.

Text of Decision

The court decision follows, in full: "When Paolo Citorello, a Sicilian sailor, sang and played his guitar on a long ocean voyage, Sicilian folk songs he had heard and forgotten came back to his memory. He did not know how to read music, and such parts of the words and music as he could remember he sang and played by ear. What he could not remember he improvised.

"In this way he learned a song which he claimed as his own composition. At the end of the voyage he sang and played it to the representative of a company manufacturing phonograph records. The score was arranged for him by another, and upon his application a copyright was obtained, which he assigned to the plaintiff. The defendants have copied the copyrighted song, claiming that it is an old Sicilian folk song, the words of which were published as early as 1871.

Author of Arrangement

"How much of Citorello's composition was subconscious repetition of this old song, as he had heard it sung, and how much of it was original with him, no one can say. No doubt he had heard some variation of the old song and was trying to remember it, but the product differed in words and music from any version of it that has been proved, although the theme was the same and the music quite similar. To the extent of such differences he was the author of the new arrangement of the words and music of an old song.

"That these differences were of some importance may be inferred from the plaintiff's commercial success in selling it and the defendants' desire to appropriate it. There must have been something which Citorello added which brought the old song back into popularity with his own people in this country, and sufficient, I think, to support his claim of copyright.

"Of course, the defendants could make their own improvisation of the old song, or could copy it without change. They were free to copy the original, but not to copy Citorello's variation. I am satisfied that they did not go back to the original, but simply appropriated the Citorello song, making colorable changes in a clumsy effort to conceal their infringement."

ALFRED T. MARKS.

Relating Music to Other Arts**Cleveland Institute Will Continue Course**

CLEVELAND, Aug. 21.—An important addition to Cleveland's regular season is the comparative arts course of the Cleveland Institute of Music, a lecture tour designed to give students and laymen a broad acquaintance with the development of society and its arts in relation to music.

Each year a different period in the development of the arts is covered. Each subject is discussed by a different authority. The list of lecturers includes musicians from the Institute faculty, and representatives from the city's leading art and educational institutions.

The 1928-29 course, to be presented according to custom in a weekly series, is planned to deal with the period of the seventeenth and eighteenth centuries, with an interruption of four Schubert recitals, commemorating the one hundredth anniversary of this composer, and several programs devoted to works by modern composers.

Literature Course

George McKelvy Rutter, instructor of English at Western Reserve University, whose emphasis throughout the course will be upon art in literature, will open the series on Sept. 26 with a discussion of Bunyan, Fenelon and Dryden. Writers to be considered by Mr. Rutter in later lectures are Milton, Molière, Defoe, Swift, Corneille, Pope, Voltaire, Racine, Addison, Steele, Goethe and Schiller. His final topic, scheduled for presentation in May, will be Literary Relations of the Countries of Europe in the Seventeenth and Eighteenth Centuries.

Rossiter Howard, curator, educational department, Cleveland Museum of Art, who has been a lecturer in the course since its inception, will take up art questions. His topics include: Rubens and Van Dyck in Catholic Flanders, Hals and Rembrandt in Protestant Holland, Little Masters of Holland, Velasquez and Murillo of Spain, Claude and Poussin, Watteau and Boucher Under the Old Regime, Chardin and Greuze, and Sir Joshua Reynolds.

Musical Topics

Among the musical topics announced are: The Music of Early French Composers, Early English Composers, Music of Early German Composers, and Music of Cleveland Composers.

Beryl Rubinstein, head of the Institute's piano department, will present music by César Franck in a recital. Another noteworthy event of the course will be a violin recital by Andre de Ribapierre, who heads the Institute strings departments, and conducts the school's senior, intermediate and junior orchestras.

GIVES MUSICAL TEA

CHICAGO, Aug. 22.—Florence Trumbull, pianist, closed her musical season with a tea in honor of her sister, Fay Trumbull, pianist and teacher of Oklahoma City, at her home on Sunday afternoon, Aug. 5. The tea was preceded by a musical program given by Eva Englehart, pupil of Fay and Florence Trumbull in Oklahoma City and Chicago, and Jean Forsythe, Florence Trumbull's fourteen year old pupil of Fort Wayne, Ind. Clark Snell, one of the guests, a baritone of Oklahoma City and Chicago, sang. William Montgomery McGovern, scientist and sculptor of Rome, was among the guests.

PONCA CITY, OKLA., Aug. 22.—This city is to have open-air concerts from Sept. 1 to Oct. 1. Lawrence Peters, director of the high school bands, will conduct.

Berlin and Baku Book
Vladimir Shavitch

FOLLOWING his recent successes in Russia, Vladimir Shavitch was engaged to conduct the festival at Baku from Aug. 5 to 25, leading ten symphonic programs within three weeks. In order to fulfill this engagement, Mr. Shavitch interrupted his vacation in Switzerland, flying from Berlin, via Moscow. The recent appointment of Mr. Shavitch as a regular conductor of the Berlin Symphony Orchestra will place the leadership of half these concerts in his hands. The other half will be given under the baton of Ernst Kunwald, generalmusikdirektor.

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GALLI CURCI Tells

HOW She WINS AUDIENCES

Singing as I have in so many lands, pictures of wonderful audiences in wonderful variety of crowd my memory. Italy, Egypt, South America, Russia, Spain, Central America, the British Isles, Hawaii, Australia, New Zealand, Canada, and the United States, my chosen land and dear above all others, have given me the generous appreciation of vast audiences. Their psychology? This is the identical demand everywhere on which absolute response rests—beauty of tone and sincerity. The degree of appreciation that audiences give is settled first by these two qualities.

Magnetism has been mistakenly so often called "that indefinable something." Magnetism is simply this—self-forgetfulness in desire to give happiness to others, and sincere affection in doing it. Egotism and magnetism are never to be found in each other's company. Egotism may astound and awaken admiration, but its song knocks vainly at the door of human hearts.

The big response of an audience is the greatest uplift known to any singer. It leads her to surpass herself, to be made conscious of greater reserve powers than she hitherto had felt within her, and to make her, following such climaxes, sit down and think just how she did things that they may be given in identical repetition always. That is the way in which she grows from aspirant to artist.

When to Begin

None can expect to really arouse an audience if one is timid, nervous, self-conscious. The best and possibly the only way to obviate such handicaps completely is to appear before an audience from earliest years. By that I mean singing before groups in the home, then, as progress in training advances, before audiences of greater numbers, until one emerges at one's debut before the big public. I began to sing before people at the age of six. If there were no audience, I imagined one. In early girlhood, first as pianist, then as singer, I played or sang in drawing-rooms. When I stepped out upon the stage for my debut in opera at Trani, Italy, there was exhilaration, not fright.

I am often a little nervous before I go out on the stage. After I have once begun that feeling passes completely. It was inspired by anxiety to do my best. When I felt I was really doing my best, anxiety was brushed aside. It is well to be a little nervous; it spurs one on and is not of the kind that arouses fear which hampers.

I can usually sense how an audience reacts, and if I have established that feeling of intimacy between us. Then response is hushed silence, expectancy. There is another point, too, which concert presents but opera denies. In opera one cannot see the individual faces in one's audience because of glaring footlights. In concert one does see individual faces and the response they register.

On my long concert tours throughout this country, often I do not know

where I am going; sometimes I may not recall where I have just sung. That does not matter. It is the people, the audiences, that count. I am leaving friends; friends will face me in my next concert. Always it is friends that I am meeting, and in many an instance old ones, the same faces that I recognize in the same seats concert after concert. I learn to look for them.

In Boston there was an old gentleman who occupied invariably the same seat in the third row from the stage. Once I looked for him, and he was not there. I felt anxious, maybe he was ill. As I sang, my eyes kept on searching. At last I saw a program waving far up in the gallery. He was signalling that he was there.

Brought Presents

At Melbourne, Australia, every night a dear little lady sat in a certain end seat among the overflow audience on the stage. I had to pass her in going to and fro. On her arm she carried a little bag. In the course of each program she would dive into that bag and bring out a present for me, the work of her own hands. It was so dear of her. I found myself waiting for that little present, the clasp of her hand and her bright smile. The audience, at those nine concerts which I gave in quick succession, seemed waiting for them too.

It was there that following my final concert, the audience kept me for two hours after the printed program, and when I stopped singing encores they would sing in a chorus, "For she's a jolly good fellow." They followed me out into the street, still singing. As my car drove off those dear people were singing yet. I heard them until their voices faded in the distance.

In Hawaii, my audience came down to the pier to sing "Ola Aoa", and waved goodbye as the ship I travelled in sailed for Australia. Again, those who had been in my audiences there thronged the pier when I sailed from Auckland, New Zealand, on my homeward way. And surely the psychology of it must have meant they loved me as I had loved singing to them or they would not have taken all that trouble.

A Soldier's Letter

There is an aftermath that follows concerts, the psychology that shows an appreciative individual sympathy warming to any singer's heart. It comes to me in letters from people of all ages, even the children. Here is one of those letters and it has the ring of true sincerity:

In February, 1919, when so many of our boys were coming back from "Over There," there landed in Boston a soldier from South Carolina. He was homesick for his little Carolina home, and, too, his heart was sad, for he had just learned of the passing of one who was



GALLI CURCI, COLORATURA SOPRANO, WHO HAS SUNG TO VAST OPERA AND CONCERT AUDIENCES IN MANY DIFFERENT COUNTRIES

very near and dear to him, and he was impatient at the delay in his "travel orders."

While walking through a heavy snow, he chanced to pass the Symphony Hall, and noticed that you were giving a concert that night. He went in and for some two hours was spellbound by the music and your wonderful personality. Never to his dying day will that soldier forget those hours, nor the thrill that came over him when you sang, "Drink to me only with thine eyes," and, when the audience would not leave, you sang and played "Home, Sweet Home."

There were tears in the eyes of that soldier as he listened, and his thoughts turned homeward, nor was he ashamed of those tears. Tonight that same service man is riding some two hundred miles to hear you, and again through the snow. Would it be asking too much if that ex-soldier asked you to once again sing "Home, Sweet Home?" I know that boy has not forgotten that night some seven years ago, and in his mind can see you, dressed in your old rose costume, and with that winning smile which simply drew us to you. I know he has not forgotten, for the writer is that

Ex-S* 458.

There is nothing that I appreciate more fully than the crowd that gathers outside the stage door to greet me as

I leave after a performance at the Metropolitan Opera House. It may be raining or it may be snowing, but they are there. They have sat, perhaps, in the top gallery, so far away. Getting nearer means, I think, desire for a more personal touch. At so many other places the same thing happens, Chicago, for instance, where recently, following my afternoon concert, policemen were called to keep a path clear for pedestrians. Psychologically, such a gathering must surely be prompted by affection.

To sum up, the psychology of an audience is but a multiplication of the psychology of the individual. Looking out over an audience makes one feel like looking at an individual through a powerful magnifying glass.

The concert-giving artist is richly repaid for a careful study of human nature—for in addition to learning much about audiences that is of assistance to him in his profession he obeys the Socratic command: "Know thyself," and that brings its own reward.

ISABEL RICHARDSON MOLTER

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The number of the Brooklyn Orchestral Society's concerts, given in the Academy of Music, is to be increased from two to three for the coming season. This schedule is in addition to a benefit for which the orchestra has been booked, and the management has received applications for concerts in other cities.

The orchestra will be conducted by Philip James. He was born in New York, and first commanded attention by his compositions, which have been widely performed. Twenty years ago, while playing in the orchestra of what is now the new Century Theatre, he was selected as conductor for the tour of one of Winthrop Ames' productions. While in Boston, he won congratulations from Karl Muck, then conductor of the Boston Symphony Orchestra, who advised the young musician to adopt a career of conducting.

Seven years ago, Mr. James formed the Montclair Orchestra which now functions as the New Jersey Orchestra in a series of subscription concerts in Montclair and Orange each season.

The personnel of the Brooklyn Orchestral Society will be augmented for the coming season so that there will be a full complement of instruments at all rehearsals. Hence there are opportunities for new playing members, particularly in the wind section, it is stated. The Society's office is at 912 Union Street, Brooklyn.

TULSA APPOINTMENT

TULSA, OKLA., Aug. 21.—Irene Jacobson has been named professor of education and music at the Tulsa University, where Dr. John D. Finlayson is chancellor.

STORE HAS ORCHESTRA

Employees in Houston
Form Symphony

HOUSTON, TEX., Aug. 22.—Foley Brothers' Little Symphony is a new orchestra which has as members only employees of Foley Brothers' Store. Performances are given for the benefit of other employees several times a week before the store opens in the morning. Due to the activity of the organizer, Bernard Epstein, who had the assistance of Gregor Jassel, violin teacher, a repertoire of fifty works was acquired in a month.

Members of the Foley Brothers' Little Symphony are: Bernard Epstein, director; Hyman Rosenzweig, Herman Shass, Sidney Kaplan, James Weaver, Bernard Talmadge, Michael Spampinato, Carl F. Gren, Nathan Schoeffel, Joe Lubowski, Israel Lubowski, John Gardner, D. R. Whitley and Nell Austin.

Much interest has been displayed in the first piano teachers' normal held here under the auspices of the Teachers College of St. Louis. The course began July 30 and will continue until Sept. 8. Forty musicians are enrolled. Daily classes are conducted by Elsie Miller Lepper, and demonstration methods with a class of eight children play a prominent part in the course. Private lessons are also given.

H. F.

OBSERVE GOLDEN JUBILEE

ASHEVILLE, N. C., Aug. 21.—Impressiveness marked the golden jubilee tea given on July 31 by the Belle Bennett Missionary Society of the West Asheville Methodist Church. The event was held at the home of Dr. and Mrs. J. G. Anderson. Taking part in the musical program were Earl Wolslagel, violinist, with Mrs. E. L. Wolslagel at the piano; the W. W. N. C. quartet, composed of Horace Seeley, George Hartwick, Dale Stentz, and Gordon Phillips; Mrs. John W. Jones of Richmond, singer, and Marguerite Smathers, accompanist.

K. D.



MISCHA ELMAN, NOTED VIOLINIST, HAS BEEN SUMMERING WITH HIS FAMILY ON THE PACIFIC COAST. HE WILL PLAY IN NEW YORK THIS FALL FOR THE FIRST TIME IN THREE YEARS

TALKS ON JAZZMANIA

WASHINGTON, Aug. 22.—Sigmund Spaeth gave one of his inimitable lecture-recitals to music students of the Maryland University on Aug. 3, when many Washington music lovers journeyed to College Park to hear him speak on Jazzmania. The mercury registered 108 in the shade, but the journey was worth it, and we learned that "jazzmania" was "distortion." Mr. Spaeth, sang, played, whistled, recited, and wiped his brow! D. De M. W.

DUNCAN SCHOOL TOUR

Moscow Institution
Coming to America

The dance school founded at Moscow in 1920 by Isadora Duncan at the behest of the Soviet Government will be brought to this country next fall by S. Hurok for a tour of the principal cities.

"It was the express wish of Isadora Duncan that the school be permitted to tour America as an inspiration for the founding of similar institutions throughout the length and breadth of her native land," says an announcement. "And it is in compliance with this wish that the Soviet Government is granting permission for the tour.

"For five years after its inception, and during the most trying period of reconstruction for the Soviet Government, Isadora Duncan struggled against almost unsurmountable odds to maintain the existence of the school. Her entire personal fortune and the voluntary gifts of innumerable friends were sacrificed in the valiant effort to save this ideal of an unquenchable spirit.

"During all of this period, Isadora was aided by Irma Duncan, the most cherished of her six adopted daughters. Side by side they labored in behalf of their cause and eventually when Isadora relinquished active direction of the school, Irma was entrusted with the control of it. Under her guidance, the school has drawn devotees from all parts of the globe.

"The American tour will open with a week's festival to be held in the Manhattan Opera House early in November."

TEACHING SCHOOL MUSIC

OKLAHOMA CITY, OKLA., Aug. 21.—Ida Clawson Hunt of Carthage, Mo., has been named assistant voice instructor in public school music at the Oklahoma City University.

E. W. F.



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Musical Americana



By **HOLLISTER NOBLE**

Rosa Stages a Knock-out

That a girl Rosa. It takes more than a sliced golf ball, and concussion of the brain to keep some opera singers away from benefits. "Boo hoo," sobbed Rosa Ponselle, as she was being revived after ten minutes of unconsciousness following a mishap on the Stevens House Course, close to her house on Lake Placid, "Boo hoo, I want to sing tomorrow night." And sing she did, to aid the fund of the Saranac Lake Society for the Control of Tuberculosis. The mishap might have had serious consequences, as the flying ball narrowly missed her right eye. Cheer up Rosa, personally we think you're rather corking.

We Told You So

After the premonitions that have rolled through these columns, readers of MUSICAL AMERICA ought to be less surprised than George Engles was to hear of Jascha Heifetz' marriage to Florence Vidor. "It was very quiet," the violinist remarked to his astounded manager. "It must have been" quoth that one, swallowing hard.

It had been eight days, you see, since Supreme Court Justice Kelby rang the happy bells, in the Mayfair House, New York. Engles kept the secret for ten minutes, giving the couple time to get off to Hollywood on the Lake Shore Limited. Miss Vidor is to work on a Paramount picture whereas Heifetz is slated for October engagements in Europe. Domesticity is predicted for Miss Vidor, although no definite report of her retirement from the screen has been made. And while we are on the subject of weddings. It comes trickling in that Percy Grainger, the late Hollywood Bowl hero, had an anguish lest Frederick Morse, his best man, should drop the wedding ring at the all too critical moment. He fortified him with an extra one for his other pocket. For a while the thought of the double precaution soothed Percy and then, would you believe it, he went to another store and purchased a third ring which he tucked safely away in his own vest pocket. Since the bridegroom got away without a fumble we wonder what Percy is going to do with the extra rings.

Gatti and Martinelli

What was the chief topic of conversation between Gatti and Martinelli on board the Conte Grande bound for Italy?

Martinelli is learning Respighi's *Compana Sommersa* and found the modernistic music too difficult to master . . . he wanted to be excused but Gatti stood firm.

"Don't worry about it or mention it, Gianni, Sommersa will go on just the same and you will sing it." . . . Giovanni nodded, and he probably will.

Radio Turns Other Cheek to Beecham

Rumour has it that Sir Thomas Beecham has been propounding a new orchestra for London and the suburbs, and that a permanent orchestra on the American plan will probably be established next year. It seems that Sir

Thomas never has gotten over the spectacle of seeing the same orchestra before him at successive rehearsals and concerts. They do it differently in London. The musicians report whenever they haven't more lucrative engagements and you really can't get Delius across to an unmystic public with a shifting group of substitutes. So Sir Thomas has gotten a backing, and right here is the sauce of the story because his deadly enemies, the British Broadcasting Corporation turned the other cheek and, together with the Columbia Graphophone Company, produced the requisite kale. How's that for mechanistic generosity not to mention what it will mean to them to have a regulation orchestra on tap. By the way, there are to be guest conductors. Sir Thomas observed the system in America and thought it was a Wow.

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DANIEL MAYER, IMPRESARIO

AN international figure in the concert field, and one of the last of the old line of managers, Daniel Mayer died in London on Aug. 23, at the age of seventy-two. During the years of his service as impresario, the concert field has seen many changes.

Whereas P. T. Barnum in the middle of the nineteenth century had to use heroic gestures to launch Jenny Lind in America, by 1892 concert management in this country had grown out of its circus days, and Paderewski's initial tour in America under Dr. Mayer's always dignified management was a conspicuous success for both artist and impresario. There followed a period when bringing European artists to this country continued to be something of a feat and a sensation. Kreisler, de Pachmann, Nikisch, Caruso, Carreno, Sarasate, d'Albert and Busoni all were at one time under his direction. He was first manager of Pavlowa and Elman and both were established while with him. Josef Hofmann, the boy piano prodigy, was undertaken by the London impresario, and it was under Mr. Mayer's direction that he made his first tour of England.

The World War changed the face of musical activities tremendously. The European artist was no longer a novelty in America and his managers were forced to shift their scene of action. So in 1915, Daniel Mayer, Inc. took offices in New York, without, however, giving up those of Daniel Mayer, Ltd., in London. Ruth St. Denis and Ted Shawn and the Theatre Guild Repertory came to him for management, in these later days since the war, and Mr. Mayer found himself faced with the situation of presenting American artists abroad.

Until just before his illness and death, he was directing the European tour of Dusolina Giannini, American soprano. Mischa Levitzki, Guy Maier and Lee Pattison, and the Russian Symphonic Choir were among his conspicuous American successes.

Daniel Mayer was a native of Westphalia, Germany. He was taken to England as a baby and throughout his career remained a British subject. He studied to be an engineer, but at twenty changed his mind and joined the music publishing house of Weeks and Co., Ltd., of London. Later, he entered the piano business and introduced a well-known German piano into England. While managing the concert departments of piano houses Mr. Mayer had come into contact with many artists. This led to his career as concert manager.

He leaves one son, Rudolph, who is director of Daniel Mayer, Ltd., London, and a daughter, Millicent.

His American concert firm will continue in charge of his associates, Marks Levine and Rudolph Vavpetich.

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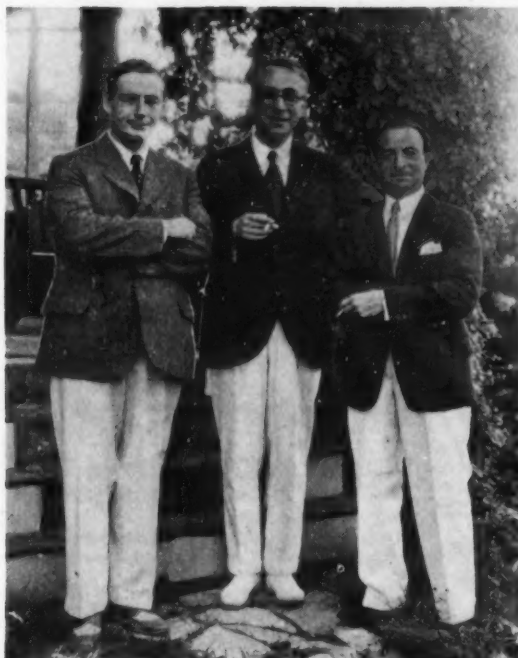
TAMAKI MIURA, JAPANESE SOPRANO, AND HER DOG JIGGS SAIL THE HIGH SEAS. THE SOPRANO'S VACATION IN ITALY HAS BEEN PUNCTUATED WITH FREQUENT PERFORMANCES OF BUTTERFLY



MADAME LISZNIEWSKA, OF THE CINCINNATI CONSERVATORY OF MUSIC, CONDUCTED A MASTER CLASS IN SAN FRANCISCO, THIS SUMMER. A GROUP FROM THE CLASS IS SHOWN ABOVE, GROUPED AROUND THE PIANIST, WHO IS SECOND FROM THE LEFT



BARBARA LULL, VIOLINIST, DECLARES THAT THIS IS MUCH MORE DIFFICULT THAN MAN-AGING A FIDDLE BOW



ALBERT STOESEL, CONDUCTOR AND VIOLINIST; JOHN ERSKINE, WHO PLAYS THE PIANO, AND HEADS THE JUILLIARD MUSICAL FOUNDATION, AMONG OTHER ACTIVITIES, AND PAUL KOCHAN-SKI, VIOLINIST, AT CHAUTAUQUA, N. Y., WHERE THEY HAVE BEEN DOING ENSEMBLE WORK, MAKING FREQUENT APPEARANCES



ANNA HAMLIN, SOPRANO OF THE CHICAGO CIVIC OPERA, IN THE GARDEN OF THE CLOISTER AT ARLES, FRANCE



EDGAR STILLMAN KELLEY, COMPOSER, AND GOV. DILLON, OF NEW MEXICO, ARE GETTING SET TO LEAD THE PARADE AT THE LAS VEGAS RODEO



BILL GUSTAFSON, SENIOR AND JUNIOR, ARE HAVING A CONTEST OF OLD SAWS, REFEREED BY SISTER BETTY. THIS LOOKS LIKE HARDER WORK THAN SINGING BASS AT THE METROPOLITAN